IN THIS ISSUE: *BEGINNING THE SERIAL* **THE MYSTIC REALM . . . . By Oscar H. Hawley**

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DORIS DOE

Contralto, Metropolitan Opera Association

IGNACE JAN PADEREWSKI
and members of the Philadelphia Music Teachers Association. The pianist was prevented by illness from attending a dinner which the association planned to give in his honor on April 27. The picture, taken in Paderewski's suite in the Ritz Tower, New York, shows Edward Ellsworth Hipsher, president of the association, presenting a morocco bound and beautifully engrossed testimonial to the pianist. At the right are Mrs. Henry Artelt, Mrs. Andrew F. Lippi and John W. Drain. Josephine Lippi and Mrs. Drain are on the left. (Photo by Jones & Langer.)

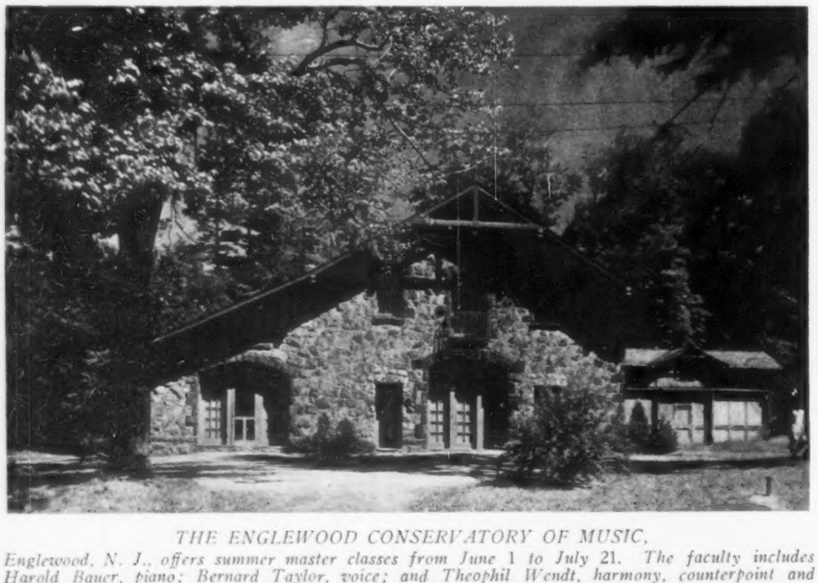
DUSOLINA GIANNINI,
American soprano, received twenty-two curtain calls after a recent appearance in Verdi's La Forza del Destino at the State Opera House, Berlin.

VALENTINA AKSAROVA,
Russian soprano, with Bratza, violinist, and Henri Tomasi, French composer. The three musicians recently gave a concert at the London home of Mrs. J. Calmettes. On April 18, Mme. Aksarova broadcast the English première of Prokofieff's The Ugly Duckling. Early in May she is to appear in Paris with symphony orchestra.

GLADYS AXMAN,
soprano, sight-seeing in Rome during the Easter holidays. Mme. Axman is in Paris and will spend the summer in the French provinces.

ANTONIO LORA
was piano soloist with the West Hartford (Conn.) Chorus (C. Walton Deckelman, conductor) on May 8. He played Chopin pieces and a group of his own piano compositions.

OLGA CARA
(front row centre), piano teacher of Paris, and a group of her pupils from France, Portugal, Greece and China. (Photo by G. L. Manuel.)



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GLADYS GLADSTONE,
pianist, was soloist with the Newark (N. J.) Civic Symphony Orchestra on April 6 in the Beethoven C major concerto. In a recent review of a concert given at Steinway Hall, New York, under the auspices of the Music Teachers and Students Advisory Council, Miss Gladstone was erroneously referred to as a blind pianist.

LAWRENCE BERGÈRE,
vocal teacher of New York, in Miami, Fla., where he formerly taught.

(See Inside Back Cover for Additional News Pictures)

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London Welcomes Bruno Walter After His German Dismissal

English Capital Hears Conductor in Classics, and He Is Publicly Fêted by Elgar and Beecham at Music Club—Opening of Brahms Celebration—Spring Recitalists—A New Krenek and a Russian Opera

By CÉSAR SAERCHINGER

LONDON.—To judge from the welcome given to Bruno Walter on his first appearance here since his Nazi encounters in Germany, he is not likely to be the loser in the long run. For if he was a favorite with Anglo-Saxon audiences before, he is nothing less than a hero now. No conductor, not even Toscanini at the head of the New York Philharmonic, has received the ovation that greeted the latter's Austro-German colleague when he emerged on the platform of Queen's Hall; and the waves of frantic enthusiasm which swept the house at the end of the concert, after the Eroica Symphony, were of a quality that suggested the discharge of some high voltage force.

Not a word was said, but there was an unmistakable feeling that the sense of fair play, which is the pride of the English-speaking peoples, played its part in overcoming the last vestige of English reticence. This extraordinary demonstration is bound to be repeated tonight and again two days hence, for these Courtauld-Sargents are a triple affair; and in between there is to be a public dinner in Walter's honor at which the *elite* of the entire musical world will do him homage, with Sir Edward Elgar in the chair and Sir Thomas Beecham as the principal orator.

When London is through with him, the world will know what it really means to a great artist to become the victim of race prejudice or political expediency. As one London paper puts it: "Germany, in expelling Walter, has made a present of its greatest conductor to the rest of the world."

MASTERLY MOZART

Not that Walter's performance alone would not have justified all the enthusiasm and the countless recalls, for it was masterly from beginning to end. With due respect to Sir Thomas Beecham, their permanent chief, the London Philharmonic boys, in their one season of life, have not been compelled to work so hard. In Mozart's E flat symphony they had to be on their toes every second, for each single polyphonic strain was individualized, in color and expression, put under a magnifying glass, every nuance was given its true musical value, and the relentless speed and delicacy of the *scherzo* just about taxed the wood-winds to their last ounce of virtuosity.

In Beethoven's Eroica (which this orchestra probably played for the first time) we had a performance that took this reviewer's mind back to Nikisch days: no platform pathos, but beauty, power, proportion plus natural articulation and expressiveness. Between the two classical works Florence Austral poured out the full measure of her heroic vocalism in the Immolation scene from Götterdämmerung, and loosed the floodgates of that Wagner worship which is to celebrate its annual orgies here next week.

BEECHAM CELEBRATES BRAHMS

The last concert of the London Philharmonic's own first season was at the same time the opening of the unofficial Brahms Festival which is to continue through the rest of this spring. The orchestra, in fine fettle after its first English tour, combined with the Bach Choir (Sir Thomas Beecham in supreme command) to give not the first but the best performance of the German Requiem we have had this season, despite certain shortcomings as regards the choral sonority.

Isobel Baillie and Keith Falkner surpassed themselves as soloists, the soprano part with its serenely beautiful choral ending being the highlight of the afternoon. The Requiem was preceded by the Gesang der Parzen and the St. Anthony Variations. The London "Phil," though it has completed its Queen's Hall series, is by no means at the end of its labors, for it officiated for the first time as the orchestra of the Covent Garden opera opening on May 1.

Aside from the customary Good Friday performance of Parsifal in concert form by the B. B. C. Orchestra under Sir Henry Wood in the Queen's Hall and broadcast to the British Isles, and the traditional Good Friday and Easter Music in London's cathedrals (including yet another St. Matthew Passion in St. Paul's Cathedral and much Byrd, Victoria and Ingegneri) the Easter holiday hiatus was complete. Any artist giving a concert here in Holy Week would be foolhardy; anyone trying to give one from Good Friday to the following Tuesday could not find a ticket-seller or an usher to help him. For, rain or shine, the English insist on celebrating Easter by fleeing the metropolis, crowding the country roads and getting themselves photographed in bathing suits along the coast. This year it actually required less heroism to do that than to stay indoors and hear music.

AFTER THE EASTER HIATUS

The silence was broken by Artur Schnabel, listening to whom has become something of a religion in this town. He played Schubert, Schumann and Mozart in the quasi-intimate surroundings of the London Museum (where the music fans sit on stairs, drape themselves over banisters and crowd into odd spaces between relics of the Roman occupation and Queen Anne's dressing-gown). Three days later Schnabel and Bronislaw Huberman all but filled Queen's Hall with a program of four Beethoven sonatas for piano and violin.

I said piano and violin. For once we heard these works in something like their true perspective, even though performed by two artists of the celebrity class. Those who are used to hearing them played by a champion violinist and a scared rabbit accompanist might have objected to Huberman's modesty in making the piano lead and sometimes even taking a back seat. But the point is that we heard every phrase and every note, and discovered thematic relationships that are submerged in the usual three-legged race with one lame partner. The great G major (opus 96) was the high spot of the afternoon. All the profound seriousness of Beethoven lighted up by glints of humor and flashes of wit, were there. It was the first time these two artists appeared together, but probably not the last.

Two other pianists heard since the holidays

(*Continued on page* 28)

Thirtieth Cincinnati Festival Week Draws Crowded Houses

Stueckgold, Matzenauer, Meisle, Roosevelt, Crooks, Steel, Gould, Pinza Appear Under Eugene Goossens—All Concerts Superbly Executed

By MARIE P. DICKORÉ

CINCINNATI, O.—The thirtieth May Music Festival opened auspiciously in historic Music Hall on May 2 when Eugene Goossens, music director, lifted his baton for the first stanza of America, in which the chorus and audience joined. A magnificent performance of Handel's oratorio Samson followed. All the inspiration of Goossens' magnetic personality, his consummate musicianship, the splendily trained chorus, the fine soloists, delighted the capacity audience.

The soloists for this opening concert were Margaret Matzenauer, Emily Roosevelt, Kathryn Meisle, Robert Steel, Herbert Gould and Ezio Pinza. Of these Miss Roosevelt, Mme. Meisle, Mr. Steel and Mr. Pinza made their festival débuts and won the instant approval of musical Cincinnati. Mr. Steel's fine tenor voice was especially pleasing and Miss Roosevelt's clear soprano soared easily above the background of orchestra and chorus. Mme. Meisle is possessed of a rich contralto, finely developed, and she proved a great festival favorite. Mr. Gould also received deserved approbation for his vocal prowess, as did Mme. Matzenauer.

CHORUS SUPERBLY EFFECTIVE

Since the May Festivals are principally choral in nature it is but fitting that the opening program should give the chorus the limelight. It is a matchless group of singers, superbly trained by chorus master Alfred Hartzel, and its response to every demand of Mr. Goossens was instantaneous. Attacks were excellent, phrasing exquisite, the balance between the groups of voices was equal in number, strength and quality, thus making for the finest May Festival chorus in its history. Samson had been rehearsed for two years under Mr. Hartzel and Mr. Goossens' finishing touches produced an unsurpassed performance of this work.

From the moment he stepped into view Goossens was the object of a tremendous ovation, stimulated again into almost frenzied applause at the end of the first part. Not only did he appear as conductor but he played accompaniments on a cembalo, thus adding uniqueness to the pleasure of the evening. The orchestra, which was the Cincinnati Symphony, had much success in its part of the concert, sharing in the applause with chorus, soloists and conductor. Joseph Schenke sang the Messenger and Lillian Tyler Plogstedt presided at the organ.

It is a faithful tradition in May Festival history that the second evening be devoted to Bach. This time the B Minor Mass was sung with a children's choir added for the spiritual values of their high treble voices. The soloists included Grete Stueckgold, who immediately won her first Cincinnati audience with her brilliant style and the rich color of her lovely soprano. Richard Crooks' tenor voice is particularly well fitted to the interpretation of Bach, and his singing of the Benedictus was especially noteworthy. Mme. Matzenauer sang with that assurance and perfect understanding which make her appearances high points of the festival. Pinza's vibrant basso was admired for its artistic qualities.

GOOSSENS TRIUMPHS IN BACH

Mr. Goossens' devotion to Bach brings to his conducting of this music complete understanding. He emphasized the idea of a many-voiced people, displaying the elaborate polyphony in all its intricacies, especially the second part of the Gloria in which he stressed the mystic symbol of three notes. He enhanced the performance through the use of obsolete oboes d'amour as obbligati, holding down the orchestral accompaniment so that these instruments were audible as they accompanied the singers.

Both at the end of the first part and at the close of the Mass, a thunderous ovation recalled Mr. Goossens many times. In this the chorus, grown-ups as well as children, the orchestra and the chorus master, Mr. Hartzel, shared with the soloists in the encomiums. The audience was loath to hear the last of this stunning performance of the B Minor Mass—the sixth in the history of the May Festival—and reluctantly allowed Goossens and his musicians to leave at the close of the event.

Perhaps for sheer beauty the third event, for which Mr. Goossens programmed only music by Mozart and Brahms, can be said to have been the outstanding performance of this season. Opening with the overture to Don Giovanni, magnificently played by the orchestra, the serenade for wind instruments (B flat, No. 10) proved an alluring second number, although only four of its seven movements were played. The Cassation in G Major, No. 1, also proved the value to Cincinnati of several excellent solo artists in its orchestra. The Brahms Rhapsody, op. 53, for contralto voice, male chorus and orchestra, was splendidly interpreted with Mme. Meisle as soloist. The symphony No. 1, C minor, brought the concert to a close.

STUECKGOLD CAPTURES AUDIENCE

Even though the instrumental numbers were beautifully given, the sensation of the afternoon was Mme. Stueckgold, who sang Il Re Pastore (Mozart), the Recitative E Susanna, and the Aria Dove Sono, from The Marriage of Figaro (Mozart). With her charming personality immediately winning the audience, her singing captivated everyone and she was recalled so many times that the intermission had to be cut short to allow for the rest of the concert. Mme. Stueckgold has every endowment for a successful singer: charm, beauty, stature, grace, personality and, above all, a voice of unquestionable quality, which she uses superbly.

The final concert of the May Festival program will be reviewed in the Musical Courier of May 20.

Rosa Ponselle Triumphs in Italian Début

(*Special cable to the Musical Courier*)

FLORENCE.—Rosa Ponselle's Italian début, in the role of Giulia in Spontini's opera La Vestale, was an unqualified triumph. An audience of 5,000, including distinguished visitors from all over the world, crowded the Communal Theatre and acclaimed the American soprano. There were storms of applause for her throughout the opera, and eighteen curtain calls. The ovation after the second act lasted fifteen minutes. Floral tributes at the end literally filled the stage. N.

MAGGIO MUSICALE OPENED WITH VERDI'S NABUCCO

FLORENCE. — The long-heralded Maggio Musicale (Musical May) opened here on schedule time, with the production of Verdi's Nabucco in the Municipal Theatre, in the presence of the Princess of Piedmont. Nabucco was chosen because it was the opera in which Verdi first revealed himself as a great composer. The staging was done by Karl Ebert, recently dismissed by the Nazis from his post as director of the Municipal Opera in Berlin. The conductor was Vittorio Gui. A detailed account of the festival, which lasts till June 5, will appear in a later issue of the Musical Courier.

OTHER FESTIVAL PERFORMANCES

The program includes La Rappresentazione di Sant'Uliva, a mystery play of the fifteenth century, set to music by Pizzetti, to be given in the cloisters of Santa Croce; and Shakespeare's Midsummer Night's Dream, with Mendelssohn's music, produced by Max Reinhardt, to be performed in the Boboli Gardens, as well as performances of Lucrezia Borgia (Donizetti), La Vestale (Spontini), Falstaff (Verdi), La Cenerentola (Rossini) and I Puritani (Bellini); furthermore, concerts by the Scala (Milan), Augusteo (Rome) and Florence orchestras, chamber music and choral concerts and lectures. A Bel Canto contest for Italian singers reaches its "finals" early in June. Hundreds of American, English, French, and even more German visitors are here. H.

Hamburg Celebrates Its Great Son

HAMBURG.—The Brahms Festival in Hamburg, the composer's birthplace, began with a big choral concert, in which the Singakademie, the Teachers' Choral Union and the Philharmonic Orchestra participated, under the baton of Eugen Papst. Nänie, the Song of Destiny, Rinaldo, and the Alto Rhapsody were performed. Papst and Dr. Karl Muck are in charge of the remaining concerts which culminated in the Festive Commemoration by the Senate of the Free City of Hamburg on May 7, the centenary of Brahms' death. Jo Vincent and Rudolf Bockelmann, as well as Adolf Busch and his Quartet were scheduled as soloists, but as Busch has cancelled all German engagements as a protest against the Hitlerites' treatment of Jewish artists he was replaced. W.

New York Musicians' Club to Become National

The Musicians' Club of New York (Dr. Henry Hadley, president) decided at its final meeting of the season, May 1, to expand into national activity, by amending its constitution so as to make membership available to persons living fifty miles or more away from the metropolis. The dues for such membership will be $10 per annum. Those desiring to avail themselves of the privilege, may learn further particulars by addressing Dr. Henry Hadley, 15 West 67 Street, New York, N. Y.

Schumann Novelty Published

VIENNA.—Twenty years ago Schumann's eldest daughter presented the Friends of Music Society in Vienna with eight polonaises for four hands written by her father at the age of eighteen, now recently published. Although strongly influenced by Beethoven and Weber, they show the true Schumann distinctly. Some themes were later used by him in Papillons. Others are reminiscent of his Carnaval. A. R.

Sevcik Teaching in London

LONDON.—Prof. Ottokar Sevcik, teacher of many of the prominent violinists of today, has arrived in London, for the first time since 1911. He is to teach for three months at the Guildhall School of Music.

C. S.

THE MYSTIC REALM

Chapter I, Mellow Cello; Part I

By OSCAR HATCH HAWLEY

A CELLO is one of my earliest recollections, musical or otherwise, for a great yellow-backed fiddle standing in a corner of the parlor at the home of my grandfather had, from infancy, been the magnet which attracted me to that room of a thousand memories. The instrument belonged to Uncle Eli and he played it Sunday evenings when the family assembled for singing.

Uncle Eli had partly lost his voice through scarlet fever and played the cello as a means of giving vent to his ravaging religious emotions. He used a double-bass bow, tuned the strings with a patent head and fingered mostly with one finger, but he worked so fervently and produced such mellow tones that I was drawn irresistibly to his corner of the room. Neither father with his violin nor mother at the melodeon attracted me to any great extent and I early voiced my desire for "a big fiddle like Uncle Eli's." That may have been the reason father bought me one when I was about seven years old. It was a cheap affair—a Mittenwald factory-built cello with patent head—and father bought a bass bow to go with it. It satisfied my longing and I worked at it with such zeal that in a few weeks I had learned the notes and was able to play bass to hymns. I also took great pleasure in vamping a bass to jigs and reels when father and sister Zenia sat down for an evening of music with violin and organ.

We left the farm when I entered my teens and moved to a small village where we were to have superior advantages in education. Father, brother Bob and I played in the town band, and father, sister and I played for shows at the opera house, and it was there that I got my first inkling of what a cello really sounded like and how it should be played.

One of the travelling companies brought its own orchestra—to be augmented by local talent. In this ensemble father played second violin, my sister flute and I cornet. In addition, the troupe carried piano, violin, cello and bass players, all of whom doubled on the stage. I am afraid I did not acquit myself very creditably in that aggregation for I had eyes and ears only for the cellist. His instrument did not have a patent head, he played it with a violin bow, and how he made it sing—deep, low notes, like grandfather's wonderful bass, and high notes of velvety quality like the contralto of my mother.

Seeds of Ambition Sown

After that evening nothing would content me but the purchase of a cello bow together with an instruction book for the instrument. I had talked with the trouper and learned that there was a difference between violin and cello bows, that the two instruments were not fingered alike, and that there was a lot of work to be done if one wanted to become even a passable player. How I ached to work and become as good a player as that man with the show company, and how father fought against it! He did not want me to go wandering off after strange gods, which he thought might happen if any of us learned too much about music. Music, to his way of thinking, was not an honorable profession like the law, the ministry or teaching, and only those who lacked stability entered it as a means of making a living. Thus I had no help in my ambition at home.

A little later I found a job as printer's devil with the local paper, and it was there that I learned to stick type, kick a Gordon jobber and feed the big drum cylinder. Working summers, holidays and Saturdays in the shop I became a pretty fair printer by the time I was seventeen, when I decided to leave home, go to the big town, get a job and study music. Against great opposition that is exactly what I did. I saved all the money possible for six months after being graduated from high school and in November thought I had sufficient funds to see me through a possible fortnight of unemployment and so set out for the city of my dreams.

> *WITH this issue, the Musical Courier starts the serial publication of a book by Oscar Hatch Hawley, which is still in manuscript.*
>
> *The happy title of the volume is The Mystic Realm. In this work, Mr. Hawley, a former member of the Musical Courier staff, tells of his boyhood introduction to the tonal art, and his later experiences and impressions during an active career as an orchestral performer, critic, manager, teacher, and conductor. At present he is a director of music at the Iowa State College and leads the orchestra there. Mr. Hawley covers a wide range of subjects, personal, anecdotal, technical (and all informative), in The Mystic Realm, and presents his material in an engaging style and with many touches of humor.*—EDITOR'S NOTE.

The Ache of Homesickness

Finding a job seemed no trouble at all. I had one and was working at it before the end of the first day. But remaining in the city—ah! that was a different matter entirely. I had no friends or acquaintances, nowhere to go, nothing to do, and a violent fit of homesickness attacked me in the middle of my first week in the city. I was on the point of returning to Springdale with a vow never to leave there again when there happened a very minor incident, yet one with far-reaching consequences to me—probably changing the whole course of my life. (Unless, as is held by fatalists, that the whole course of my life had been laid out by Destiny long years before I was born, and that I merely followed the path charted for me.) At any rate, the matter I speak of happened in this fashion:

One evening, on the way to my room after two hours' overtime at the shop, I noticed a great many people thronging through the entrance of a building called Music Hall and I wondered what could be taking them there. Looking at the billboards I read this announcement:

SYMPHONY ORCHESTRA CONCERT,
FRIDAY EVENING, NOV. 28, AT 8:30.
CONDUCTOR: JOHN LUND.
SOLOIST: MME. NELLIE MELBA, SOPRANO.
ADMISSION: $1, $1.50, $2, $2.50.

A symphony orchestra. What was that? I had played in our family orchestra and in the high school orchestra and I thought I knew all about orchestras, but I had never heard of a symphony orchestra. Then, too, the matter of the soloist intrigued me. What would she be like? Would she be able to sing as sweetly and as movingly as did my mother? I could hardly believe it but I wanted to find out. With as much nonchalance as I could muster I walked in, deposited a dollar at the ticket window, climbed to the balcony and a moment later was taking my seat—rather should have been taking my seat, but the scene so fascinated me that I stood there looking at it until a kindly lady suggested that I sit down so as not to obstruct the view of those behind.

A Strange New Experience

What I saw was a large stage completely filled with men in black suits, black ties and a very wide expanse of white shirt front, each holding some musical instrument in his hand and all in an attitude of familiar custom and easy expectancy. What were the names of all of those instruments, I wondered? What did the men do with them and what did they sound like?

At home we had violins, piano, cello, flute and cornet, and in the town band we had a various assortment of horns, but up to that time I had never seen (and probably never heard of) a viola, a clarinet, a piccolo, an oboe, a bassoon, a French horn, a trumpet, a trombone, an English horn, a harp, a kettle drum or a glockenspiel. From my scant reading, I was able to identify the harp and kettledrum, but the other instruments were unknown factors in a strange and cabalistic *mélange*, the probable potency of which filled my bucolic soul with forebodings and fired my imaginations with expectations of weird mysteries, putting me in a state of dramatic and fantastic anticipation. Suddenly vigorous applause was started, and I then noticed that a man of commanding presence had stepped out of the wings and was walking with quick, nervous strides towards the centre of the stage. Here he turned to the audience, made a deep and impressive bow, and then got up on a little rostrum as he faced the orchestra. Without a moment's delay he raised his right hand, in which he carried a small white wand, and instantly the men on the stage came to what I called at the time an alert position, while the audience stilled to such an extent that I hardly dared breathe and felt that the dropping of the proverbial pin would send thundrous reverberations rolling through the house. Then, as the commanding gentleman in the centre of the stage moved his hand slightly, came the softest, most lovely sound that my ears have ever heard—either before or since.

Sublime Intoxication

How shall one describe his first experience in heaven? Are there superlatives enough in all the languages of the world to express the overpowering exaltation, the sublime intoxication, which one feels on first hearing a choral by the Herald Angels?

"Overture to Tannhaüser" was the name of that piece and the thrill of that first hearing has never left me. For the quarter hour of its duration I sat enthralled by the rich texture of sound woven before my eyes and came out of a trance only when the applause burst out at its conclusion.

Following the overture came Schubert's Unfinished Symphony, then some aria for soprano with orchestral accompaniment, the title of which meant nothing to me then and so has escaped my memory. The concert closed with the Liszt Second Hungarian Rhapsody and the March from Tannhaüser, and I left the building feeling that it had been my privilege to commune with the gods—that I must henceforth be a better boy, worthy to partake of such feasts.

That was many years ago and, although I have been a member of the profession nearly all of the time since, music has never palled on me nor grown stale. Today whenever I hear a concert or take part in one, the memory of those first impressions returns to me so vividly as to cause acute nostalgia for a few moments—the desire to live over again the first dominant experience of my life. But it is soon gone and I find myself submerged in the wonders of the present—the new wine from old bottles and the vintages of today and tomorrow.

My Lessons Begin

From the date of that concert I never had another moment of loneliness in the big city and only looked forward with longing to the time of the next concert. With a new purpose in life, I sought out a cello teacher next day and soon was spending all my spare moments practicing.

Of my ten-dollars-a-week salary three went the first week for room and board, but my room mate objected to my practicing late at night and the other boarders threatened mob violence if I started before seven in the morning, and so I was obliged to seek another location—some place where I would be free to practice at all hours of the day and night, for I was obsessed with the desire to play and nothing could stop me. I had no idea of becoming a professional musician, but my brain was sizzling with tunes all day long and they demanded to be heard lest they drive me crazy. At last I found my haven in a solitary room over a little music store at quite a distance from the centre of the city. Here I fiddled away in my leisure moments, often starting at four o'clock in the morning and ending at ten or eleven o'clock at night.

I was able to take lessons only a few months because eating in a restaurant and having a separate room was much more expensive than staying at the boarding house, and I had saved no money for clothing. I had decided to tell this to Fricka, my teacher, at my next lesson and to confide in him that when I had as much as six dollars saved for a new suit I planned to start lessons again. Then something very interesting happened which made it entirely unnecessary, and I did not have any more lessons for several years.

An Unexpected Invitation

One evening as I was fiddling away for dear life on a Dotzauer double stop étude, I heard a knock at the door. I had no idea whom it might be for I had made no friends and had few acquaintances in the city. What was my surprise on opening the door to see the proprietor of the music store below—a young chap of twenty-five or so with whom I had a slight acquaintance on account of buying cello strings from him.

"Ach, Herr Hawley, so industrious you are," he commented with heavy Germany accent; "I am wondering if you would not like to join some friends of mine in the playing of string quartets?"

"*Aber, Herr* Schmidt," I replied (also with German accent which I had acquired from a school teacher we had had on the farm) "I'm sure I would be glad to but I'm also sure that I don't play well enough, not by many lengths of bow-hair."

"But yes, Herr Hawley," he insisted. "Have I not listened to your gut-scraping for six months, and don't you suppose I have been very careful to know you would be able to hold up your end before giving you a bid? Well, say, we don't take many chances of spoiling a good evening of quartet playing around here and so you may stick your doubts in your pocket—if that's all that's holding you back—and meet with us downstairs in the back room of my place next Saturday evening. I close the store at nine o'clock and then we can start playing."

(*To be continued*)

THE FIRST MEETING OF CHOPIN AND LISZT ONE HUNDRED YEARS AGO

By WALTER RUMMEL

IN 1832 the Pleyel Hall in Paris was not the immense modern auditorium which is now situated uptown, but that charming intimate hall in the older part of Paris which, like so many other cherished things, fell victim to postwar modernism without hope for resurrection.

I remember this intimacy, the distinction and atmosphere which was about the place, these walls and shadows that concealed for the last time so many sounds and rhythms emanating from the great romantics that created, suffered and conquered in this hall.

1832! A winter evening, dark and cold . . . the coming and going of carriages crawling up the rue Rochechouart . . . the Salle Pleyel in effervescence . . . , awaiting unusual emotions, anxiety of many friends . . . . Will he play? . . . It seems that he avoids the public. Did he not tell his friends that he would never play in a public hall? The breathing of all these people would suffocate him, he would be paralyzed by the strange faces and curious regard. Like a child, with its toy, his music was his only treasure, which he disliked to share with anyone.

The lights had been dimmed for him and the presence of these few hundred who had come to hear the young Polish debutant, to savor a new sensation, was attenuated.

Here he comes, thin, pale, frightened like the bird awakened in the midst of night and brought to light . . . . , he sits down before his instrument. His white and nervous hands clutch the keys as a child which seeks the mother's breast.

They move and "breathe," freeing the pianist's soul from all previous anxiety. Gradually he forgets all that surrounds him, the hall, the eyes fixed upon him. He is alone with his piano, and for his public, gradually divested of its usual prejudices and its snobism everything became illuminated. The unreal world, that of the invisible spaces as Chopin called it, entered into the hearts of every listener and separated him for two hours from prosaic things.

It was a revelation. Chopin's name was on all lips. This young pianist with an ethereal face, immaculate clothes, frail hands and delicate health, stirred the audience with an emotion never as yet experienced and this without his paying the slightest attention to the public.

He played from within, made a winged dream out of his music, liberated the sounds and rhythms for which, like delicate children, he feared destruction through the brutality of the everyday world.

A Historic Evening

On this historic evening one could perceive among the listeners another young pianist, one year younger than Chopin, but who had already revolutionized the world. And looking at both, one could have thought them twin brothers, by their physical resemblance as well as by the light and enthusiasm of their spirit. This other young man was Franz Liszt. Far from the smallness and jealousy of most of his colleagues he did not hesitate nor fear to come to hear a brother in art and to be the most enthusiastic of all admirers.

Their genius, though they were so evidently different, harmonized and complemented. Contrary to Chopin, Liszt loved his public which was to him a mass that had to be won at all price. He was a fighter, he wished to shine, to give, to inspire. Not because he felt himself the great Liszt, but because at the moment of his playing, his entire personality was blended with the music, he became a vessel inundated by the musical floods. Amongst the public listening to Chopin that evening, he was the only one to realize the entire importance of the revelation that Chopin's genius brought with it, the only one who penetrated into the most secret depths of the player's musical soul.

Like a sun, Liszt's enthusiasm shone on the most hidden treasures in Chopin's music. There never was greater comprehension,

(*Continued on page 21*)

Austria Proclaims "Music Day" Festival to Counteract Jazz

Preserving the Country's Greatest Natural Resource — Threat to Boycott Bruno Walter Results in Frantic Ovation—Monster Performance of Mahler's Eighth—Easter Music—An "International" Operetta

VIENNA.—Music Day is the latest Austrian holiday. Music week-end would have been more accurate, for April 22 and 23 were officially proclaimed and observed as a national festival to teach the young generation what music means to the country, that it is the chief national asset and perhaps only natural resource of this impoverished land. Jazz, on the other hand, is a danger which saps this wealth and must be nipped in the bud.

Thus, on the Saturday school children throughout Austria listened to addresses on music by teachers, and afterwards assisted at carefully rehearsed vocal and instrumental concerts, with their parents as their audiences. And on Sunday in every church, opera house, and concert hall the children were invited to hear the best music possible, while brass and string bands performed in the squares of every town and village for the delectation of their elders. Forty thousand persons, it is computed, performed for the benefit of five hundred thousand.

SOMETHING FOR NOTHING

On these two days, despite hard times, you could actually get something for nothing in Austria. It was a free-for-all feast, for which the outstanding composers, societies, singers, virtuosos and pedagogues all offered their services gratis. Tickets were given away, most of them to the student youth. It was good news—and about the only good news that managed to wriggle itself out of the chaos of dictatorship and the prospect of civil war.

THREAT TO BOYCOTT WALTER FAILS

Another bit of consolation was the reception given to Bruno Walter, which was Vienna's reply to the Austrian Nazis' attempt to boycott him, as he has been boycotted in Germany. On the morning of the concert the Deutsch-Oesterreichische Tageszeitung, the official organ of the Austrian Nazis, started its campaign to boycott his performance of Mahler's eighth symphony.

The paper said: "The Jewish conductor Walter recently had to drop two concerts in Dresden and Berlin, as Germany, awakened at last, declined the pleasure of hearing him. Now he wants to conduct the eighth symphony of his racial brother Mahler for the entirely Semitized Singakademie."

For over half an hour after the end of the Mahler symphony, the audience refused to cease their applause. Women waved their scarves frantically to the conductor. The choir, which the Hitlerites had ordered to abstain, were present in full and joined in the great ovation to the conductor.

Eventually, Walter was able to obtain a moment's silence to say: "In this world, music is the greatest thing of all. It is in Vienna that music has her home, where I have mine. I am so happy to be here."

A MONSTER PERFORMANCE

The occasion for this monster performance was the seventy-fifth birthday of the Vienna Singakademie. The same organization and the same conductor led the world première of the composition twenty years ago. This symphony, like some other works of a similar nature (Requiem of Berlioz, for instance), is still looked upon as an extravagance and is performed only on special occasions. There was a time when Beethoven's ninth and Wagner's Ring were treated in the same way. Both were written not as ordinary compositions but as celebrations, so to speak. And what happened? The ninth symphony may be heard a dozen times per year, and the Ring of the Nibelungs became the standard, indispensable part of every opera house repertoire, including amateur and provincial institutions. It is difficult to say when Mahler's eighth symphony will meet with the same fate.

Only to mention the organizations which took part in the performance would give some idea of its nature. The line-up is as follows: Vienna Singakademie, Vienna Oratorio Association, Vienna Bruckner Chorus, Austrian Railway Employees' Singing Society, Vienna Merchants' Singing Society, Vienna Teachers' A Capella Chorus, Vienna Sänger-Knaben. To this add the soloists, Maria Cebotari, Erika Rokyta, Enid Szantho, Jella Braun-Fernwald, Koloman Pataky, Alfred Jerger, Emanuel List and Franz Schütz at the organ, and crown it all with the Vienna Symphony Orchestra; then try to imagine the result.

Still, I do not believe this performance would stand a chance when compared with the one twenty years ago, as far as pure excitement is concerned. There certainly were some old-timers present on this evening, thinking of those stormy days beyond the line which divides us from the pre-war times. The Wagner question had been settled. Richard Strauss was rising, and the atonalists were lifting their heads. Now most of this is taken for granted, and the new forces are still not powerful enough to snatch a lead in the show.

MORE WALTER

In the symphonic field by far the most commanding event was the extra concert of the Vienna Philharmonic under Bruno Walter. If there is a composer in whose favor this conductor gives up his personality completely, it is Mahler. Here Bruno Walter does not assume the role of the leader, who masterfully manipulates the forces entrusted to him, as he does in the eighth symphony, sung and played by hundreds of human beings. Here he is the artist. A simple symphony orchestra seems like a solo instrument when compared with the exaggerated dimensions required by the eighth symphony. In the same concert Bruno Walter appeared as soloist, conducting from the piano, as is his fashion, Mozart's D minor concerto. His interpretation made the audience wonder whether this was not the most beautiful concerto of the master. (Had Walter played another one, the same question would be asked.)

In the same concert Frau Anday gave the rarely heard Wesendonck Lieder of Wagner with deep feeling and genuine expression.

LOTTE LEHMANN SINGS

Among the vocal concerts, two appearances of Vienna's own Lotte Lehmann, once in a song recital of her own, once in an all-Brahms program with orchestra led by Clemens Krauss, captured the hearts of young and old. Lilli Claus, operatic soubrette, and the more serious Isolde Riehl were heard in interesting programs, the latter singing only Bach and old German songs of the seventeenth century. Special interest was aroused by another singer, Irene Freytag, who besides Italian, French and German compositions presented some Shakespeare songs composed by Roger Quilter.

Another outstanding occasion was the concert of the Simon Pullman Kammermusik, a conductorless chamber orchestra. They accompanied two prominent soloists, the cellist, Emanuel Feuerman, who competes with his violinist-brother Sigismund, for the Viennese laurels (or have they conspired to snatch them jointly, then to divide them up?) in the brilliant Boccherini concerto, and the goldenhaired, dainty pianist, Daisy Guth, from Hedwig Kanner-Rosenthal's master class, who has been causing a stir here for the past two years or so. Daisy cannot possibly be more than ten. She had already been heard in works more weighty than Beethoven's Little Concerto, op. 15, and with equal success.

EASTER TREATS: BACH AND WAGNER

One of the regular occurrences of the Easter season is the annual production of Bach's St. Matthew Passion by the Friends of Music Society. Robert Heger conducted it this year with his usual ardor. The soloists were of the first rank: Luise Willer, Josef Manowarda, Helge Roswaenge, and Heinrich Rehkemper, vocalists; Franz Schütz, organ; and Richard Krotschak, viola da gamba.

A genuine Easter treat was Tristan und Isolde under the baton of Dr. Böhm of Hamburg, who acted as guest this time, but whose permanent engagement at the Vienna Opera is expected. Here is a conductor for whom fine interpretation is not a means of projecting his own personality. How often we see in the big moments of Tristan a fine pose, an ardent swing of the body, which is not exactly indispensable to bringing out the musical line, but which is used as a further advertisement of an article already recognized as excellent. There is nothing of this in the manner of Dr. Böhm. Economy and modesty are the watchwords along with the reverence to the creator of the masterpiece.

The cast was, to say the least, good. Gunnar Graarud is heroic enough for Tristan, and Frau Trundt is the most familiar Wagnerian dramatic soprano in Vienna. We have been promised Hermann Volker and Lotte Lehmann for the title roles, and we are still waiting for them. On the other hand, we miss Wilhelm Rode's magnificent Kurwenal. Herr Rode is doing his Hans Sachses and Wotans in Berlin. Herr Zimmerman left nothing to be desired in the role of the shepherd, and Frau Anday's Brangäne was sonorous.

The Volksoper occupied itself for a time with dispensing an international operetta (operetta has been internationalized by the talkies) which nevertheless betrays a rather Hungarian tinge. Tango at Midnight, by Karl Komjatti, would be hailed with enthusiasm at a cinema. Its numbers possess better taste than most of the fox trots, tangos, rumbas, and songs in the operetta pictures. For those who like to see living actors instead of screen shadows (and pay three times as much) this was a treat.

ANATOL RAPOPORT.

Advantages of a Music Education in Paris Still Hold Potent Lure

Oscar Seagle, Back from a Winter in the French Capital, Discusses Political and Musical Matters

Oscar Seagle, returning from a winter of teaching in Paris, paid a visit to the Musical Courier offices on his way to Schroon Lake, N. Y., where his summer school will open on June 1.

Mr. Seagle left America last October with eighteen pupils. Five more joined him on the other side. A number of his singers have remained in Paris to fulfill concert and motion picture engagements.

The distinguished artist and teacher, who had not visited Paris since the war, said that all the changes he observed were for the better. He found no antagonism against Americans. The feeling is strictly political, and the French people do not agree entirely with their government.

FINDS FRENCH LESS CHAUVINISTIC

"Paris," Mr. Seagle stated, "has improved considerably. There is a better public spirit and much more business activity than formerly.

"There is ample opportunity there for American singers—in fact for singers of all nationalities. Every performance at the Opéra-Comique was packed.

"The French are a broad-minded race," he continued, "and not at all jealous or narrowly nationalistic. If a person does a thing well, they are certain to give him credit, no matter what country he comes from. For example, I went to a prize-fight in Paris attended by 20,000 people. One of the boxers, a German, fought rings around his French antagonist. The latter was finally given the decision. The crowd, however, thought the German was the winner and put up a twenty-minute demonstration of indignation.

"This same spirit prevails in things musical. The German orchestras visiting Paris have enjoyed the greatest success. There is no feeling of hatred. France wants peace, happiness, not war. The French are willing to share what they have, but they will not be imposed upon."

OPPORTUNITIES FOR SINGERS

Photo by Maurice Goldberg

OSCAR SEAGLE

According to Mr. Seagle, Paris constitutes the ideal winter resort, particularly for those interested in the constant musical activities there. French audiences, too, are highly receptive, and appreciate an artist for his talent, not for what he draws in money. "The singers there are not in a hurry to accomplish something within a few months," he added. "The French know it takes years to develop a thorough technical background. In other words, they know the proper way to study.

"A number of my pupils have made places for themselves in musical Paris. Peter Chambers has been singing in concert and the movies and is now in line for a good operatic engagement. J. C. Gauld, leading bass at the Opéra-Comique, had much success last winter in Gianni Schicchi, Tosca and other operas. Any spare moment he has is taken by the opera houses of the provinces. And he is reëngaged for next season for the Opéra-Comique."

J. V.

Portland, Ore., Welcomes Art of Menuhin

Violinist Appears as Orchestral Soloist Under Hertz

PORTLAND, ORE.—Supported by an excellent orchestra of forty-six local musicians, Yehudi Menuhin, violinist, appeared at the Civic Auditorium and played three concerti: Bach's No. 2, Mozart's No. 7 (cadenzas by Enesco), and Beethoven's D major. Prolonged applause greeted the soloist and the conductor, Alfred Hertz of San Francisco. Edouard Hurlimann officiated as concertmaster. Steers & Coman, now in their thirty-second season, had charge of this event.

The Portland Piano Ensemble (forty women, twenty grand pianos) offered another delightful program at the Civic Auditorium. Ferenz Steiner led his forces through Beethoven's Lenore Overture No. 3, Tschaikowsky's fifth symphony, and Liszt's Hungarian Rhapsody No. 2. Mrs. F. O. Northrup is the manager of the organization.

TEACHERS' GUILD FORMED

Portland has a new association—the Music Teachers' Guild of Oregon. Officers are Henry L. Bettman, president; Jessie Lewis, first vice-president; Lucien E. Becker, second vice-president; Laura Sharp Chilson, secretary.

Directed by William H. Boyer, the MacDowell Club Chorus, gave an enjoyable concert at the Multnomah Hotel. The program held selections from Mascagni's Cavalleria Rusticana; Louis Victor Saar's version of Mendelssohn's Hear My Prayer; and MacDowell's Thy Beaming Eyes. Incidental solos were sung by Kathleen Duthie, Genevieve Kleeb and Phern Nash Cutler.

Alicia McElroy's String Ensemble, assisted by Marguerite Carney, soprano and James Hutchison, pianist, appeared before an enthusiastic audience at the home of Mr. and Mrs. Henry L. Corbett.

J. R. O.

Lily Pons to Make Paris and Rome Débuts

Lily Pons sailed from New York May 6 on the SS. Lafayette. Miss Pons is to make her début at the Salle Pleyel in Paris on May 29 in a concert for the benefit of the Grands Invalides de Guerre, under the patronage of two Ministers of the Republic. For this appearance, her first concert in Paris, she will be accompanied by an orchestra under the direction of Pierre Monteux, in a program including arias from Rigoletto, Sonnambula and Lucia.

June 10 and 13, at the official invitation of the Italian Government, Miss Pons makes her début in Rome in two special operatic performances—Lucia and Rigoletto, under the direction of Vincenzo Bellezza. These will be for the benefit of the Fascisti. During the remainder of June and the months of July and August, Miss Pons intends to rest. In September she goes to St. Moritz, there to prepare her new Metropolitan role, Linda di Chamounix, with Tullio Serafin.

Miss Pons returns to America in early October to fulfill a long concert tour prior to rejoining the Metropolitan Opera Company in December.

Operas Announced for Colon Season

BUENOS AIRES.—Operas to be given at the winter season of the Colon Opera, beginning May 25, are Norma, Khowantchina, Damnation of Faust, Debora e Jaele, Traviata, Tosca, Secret of Suzanne, Amico Fritz, Rigoletto, Forza del Destino, Parsifal, Die Meistersinger, Rosenkavalier, Tristan and Isolde, and Fidelio. The list of novelties holds Marinuzzi's Palla de' Mozzi, Respighi's Maria Egiziaca and Weinberger's Schwanda. Two Argentine operas are to be chosen. The season lasts three months.

W.

Toscaninis to Entertain at Isolina San Giovanni

Arturo Toscanini, who recently sailed from New York on the SS. Ile de France, goes directly from Paris to his home on the Isolina San Giovanni near Pallanza on Lake Maggiore. May 21, he and Signora Toscanini will entertain a group of musicians and friends who have been invited to the Isolina for the day to hear a concert of chamber music by Ildebrando Pizzetti, played by the Busch Quartet under the auspices of Elizabeth Sprague Coolidge.

Boston Pop Concerts Launched Under Baton of Arthur Fiedler

Opening Event of Two-Months' Series Gala Occasion—Chickering Celebration Held—People's Choral Union Performs Elijah

BOSTON.—Boston's unique Symphony Hall Pop concerts opened their forty-eighth season on May 3, with Arthur Fiedler conducting an orchestra which is substantially the Boston Symphony. Almost as old as the orchestra itself, the institution of Pop concerts has offered Bostonians an invariable accompaniment to spring.

The concerts having been originally founded as a sort of glorified *Biergarten,* the opening this season restaged the old days, beer—at 3.2—being served for the first time since the advent of prohibition. As a result everyone was happy, especially the management, for the house had been sold out in advance, and there are visions of repeated sell-outs through the season, which consists of nightly concerts for two months.

Despite the jollity, it was possible to take pleasure in the musical program led by Mr. Fiedler with unusual authority and enthusiasm. The numbers were for the most part light, appropriate to the season and occasion. Among the more pretentious were Wagner's Emperor March, the overture to Smetana's Bartered Bride, Ravel's Bolero, and the prelude to Die Meistersinger.

As a novelty Mr. Fiedler offered the first Boston presentation of Gershwin's Cuban Overture, which was well performed but met with only moderate success. Throughout the concert Mr. Fiedler and his orchestra were applauded and cheered with enthusiasm quite out of the ordinary.

Chickering Celebration

Of the other concerts and recitals (which have now thinned out almost to the vanishing point) one of the most interesting and well-attended was given at Jordan Hall on April 28. Isabel French, soprano, offered a group of songs, accompanied by Reginald Boardman. Felix Fox, pianist and Jean Bedetti, cellist, played sonatas by Brahms and Rachmaninoff. The audience, filling the house, applauded generously. The concert was part of a prolonged and elaborate celebration by the house of Chickering, on the occasion of its 110th anniversary in the business of making pianos.

Elijah Heard

Mendelssohn's Elijah, which had not been heard here in many years, was given by the People's Choral Union (led by Francis Findlay) in Jordan Hall on May 1. The chorus had improved vastly, both in precision and beauty of tone, over its showing in previous concerts. Mr. Findlay presented a well-rounded and intelligent version of the lengthy score. The quartet of soloists was Alice Armstrong Kimball, soprano; Marie Murray, contralto; Rulon Robison, tenor; Harry D. Newcombe, bass. Roland Halfpenny was the organist and Reginald Boardman the pianist.

Other Events

At the same time the Busch String Quartet were making a notable impression at Paine Hall, Harvard University, where a large audience was delighted by the performance of a Haydn quartet in D minor and one by Beethoven in B flat.

Other recent events included a huge benefit concert on April 30, at Mechanics Building for the benefit of the local musical union, at which there were some 500 performers in a popular program; a concert of the Mereminska Trio at the Boston Public Library; and a pair of dance recitals by Ruth St. Denis at the Colonial Theatre on May 4 and 5, when the charming dancer renewed impressions of her superb art.

Finally there was the Bach Cantata Club (led by G. Wallace Woodworth) in a choral program on May 4, at Emmanuel Church. The program was made up of chorales and motets by Bach, Byrd and Gibbons.

Conservatory Notes

George Hoyen, conductor of the Little Symphony at Massachusetts Institute of Technology and instructor at the Massachusetts State Teachers' College in Fitchburg, has received from Dr. Bernard Paumgartner, director of the Mozarteum at Salzburg, an offer of a scholarship at the international school of conducting held there each summer. Mr. Hoyen won a similar scholarship last year.

An active week at the Boston Conservatory listed these events among others: May 4, piano recital by Frank Watson of the faculty; 5, harp recital by Artiss deVolt and her pupils; evening of the same day, a Brahms commemorative concert by the Conservatory Orchestra under Mr. Goodrich, with Richard Burgin, concertmaster of the Boston Symphony Orchestra, soloist, in the violin concerto; May 6, sonata recital by Naomi Trombley, violinist and Reginald Boardman, pianist, the program consisting of works by Handel, Goossens and Brahms.

Boston String Quartet

The Boston String Quartet (Morris Feldman and Harry Dubbs, violinists; George Humphrey, violist; Josef Zimbler, cellist) have had an active season, which included numerous programs over the Yankee and Columbia radio networks. Among their recent concert appearances have been programs for the Chromatic Club at the Copley Plaza, and the final meeting of the Professional Women's Club at the Statler. They are also scheduled to play at the convention of the Federation of Music Clubs at Swampscott.

M. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

MAY

May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival
May 13—17	Würzburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)
May 20—June 2	Basel	Beethoven Festival (Felix Weingartner and Hans Münch, Conductors).
May 22	Bonn	Bonn Music Festival, 1933

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—2	Bâle	Beethoven Festival (Weingartner)
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

Robert Delaney Wins Pulitzer Traveling Scholarship

Columbia University announces the awards of the juries on the Pulitzer Prizes and traveling scholarships for award at commencement, 1933. Robert Delaney, of Santa Barbara School, Carpinteria, Cal., is the recipient of an annual scholarship, having the value of $1,500, to the student of music in America deemed the most talented and deserving. The award is to provide for the continuance of his studies "with the advantage of the European instruction," and is made on the nomination of a jury composed of members of the teaching staff of the department of music in Columbia University and of the teaching staff of the Institute of Musical Art.

Mr. and Mrs. Hughes Play at the White House

Edwin and Jewel Bethany Hughes were invited by Mrs. Franklin D. Roosevelt to give the first of the White House musicales under the present administration on May 2. They played a program of solo and two-piano numbers, marking the first occasion on which a program of two-piano compositions has been given at the White House. Mr. and Mrs. Hughes were house guests of Mrs. Roosevelt during their stay in Washington.

NBC to Broadcast Chicago Fair Opening

The opening ceremonies of the Century of Progress Exposition in Chicago, which take place May 27 and in which President Roosevelt plans to participate, will be broadcast nationally over NBC networks and short-waved to scores of foreign countries. At noon (E.D.S.T.) the "Salute of Nations" in Soldiers Stadium, in which the many countries participating in the exposition will join, is to be heard on the air. In the evening radio listeners hear the official opening. The President intends to appear if his duties permit, and the musical portion of the broadcast presents Lawrence Tibbett, the Chicago Symphony Orchestra and a chorus of 2,000 voices. Numerous foreign dignitaries will join in the ceremonies.

Aborn Stages Yeomen of the Guard

Milton Aborn's current Gilbert and Sullivan season at the St. James Theatre, New York, continued its melodious sequence on May 1 by the production of The Yeomen of the Guard, one of the works of the gifted Britishers that is so unfamiliar to this country that it was altogether new to most of the audience. Its first performance was in London in 1888, and soon afterward it was given in America, but the intervening years have not brought frequent performances here.

The plot, laid in sixteenth century England and revolving around the adventures of Colonel Fairfax, a prisoner in the Town of London, has the familiar satiric flavor that distinguishes these operettas, but satire somewhat less robust and easily grasped than that of Pinafore or Iolanthe. The music is charming and tuneful, and the characters have the usual opportunity for deft comedy. The cast, all of whom sang and acted with vivacity and skill, included Roy Cropper, Herbert and Allen Waterous, Frank Moulan, Vera Ross, Vivian Hart, Laura Ferguson, William Danforth and other representatives of the rich store of talent at Mr. Aborn's command.

M. L. S.

Eddy Brown in Radio Anniversary

May 10 marked the second anniversary of the Master of the Bow programs featuring Eddy Brown and a symphony orchestra over WOR. These broadcasts have continued weekly in uninterrupted sequence since their inception and each has presented an entirely new list of masterworks for violin as well as orchestra.

Final Philadelphia Orchestra Matinee Enlists Choral Group

Stokowski Forces Have Coöperation of Mendelssohn Club and Rose Bampton in Excellent Performance of Brahms-Wagner Program

PHILADELPHIA.—The season's last Friday afternoon concert of the season by the Philadelphia Orchestra was conducted by Leopold Stokowski on April 28. The program was in observance of the Brahms and Wagner commemorations which are being held this year, and contained three numbers by the former—Song of Destiny for chorus and orchestra, with the Mendelssohn Club (Bruce Carey, conductor); the Variations on a Theme of Haydn; and A Fragment of Goethe's Harzreise im Winter, for contralto solo, male chorus and orchestra, with Rose Bampton and the Mendelssohn forces. Wagner was represented by excerpts from his music drama, Die Walküre, transcribed for purely orchestral performance by Mr. Stokowski.

Song of Destiny Impresses

The Song of Destiny, with its expressive and faithful adherence to the spirit of the text, was given a notable interpretation, with due contrast between the serene first part and the more intense passages of the second. Mr. Carey's expert training in tone shading and the unity and volume which he has developed in the Mendelssohn group were displayed in a superb performance. The male contingent of this body further distinguished themselves as the choral background for Miss Bampton in the other vocal number.

Here again is music which reflects the sentiment and nuances of the words in spirit and content. Miss Bampton projected the solo part with opulent tone and gratifying temperamental attunement. At the end, she was recalled again and again to acknowledge well-merited applause.

Conductor Makes Musical Farewell

The orchestra gave magnificent exposition to the Brahms number allotted to them alone and to the Wagner music, which comprised a sort of instrumental panorama of the opera, the episodes being the scene of Siegmund and Sieglinde, the Ride of the Valkyries, Wotan's Farewell, and the Magic Fire Music.

The audience brought back Mr. Stokowski repeatedly at the close. After wishing them a pleasant summer, he begged to express his and his men's feeling in music rather than words. He then conducted two Bach numbers, one an adagio in A minor in the form of toccata and fugue, scored for full orchestra, and an organ composition which Mr. Stokowski had transcribed for strings.

S.

Emergency Unemployment Committee Offers Summer Music

An offer has been made by the Emergency Unemployment Relief Committee to provide band and orchestral music for the city parks of New York next summer without cost to the municipality. This type of music is out of the budget this year, although ordinarily a sum is assigned to finance such activity. The committee sponsors the New York Civic Orchestra, which comprises ninety-three members under Rudolph Thomas conductor and the Gotham Band. Wages would be paid by the committtee and the Musicians' Union would allow each group to give one concert a week (besides rehearsals), provided they do not compete with bands and orchestras in other work.

Godowsky Returning from Europe

On May 31, Leopold Godowsky will sail for America from Cannes, where he has been staying these past few months. He will start his five weeks' master class in Los Angeles, July 17 to August 19, for pianists and teachers, under the management of L. E. Behymer, Los Angeles impresario. This will be the first appearance of Godowsky as a teacher in America since 1921. In addition to private lessons there will be an audition class for teachers who wish to acquire the methods of instruction of the eminent pedagogue. There will also be a special course in Godowsky's own compositions.

HOROWITZ

Chosen By

TOSCANINI

as Soloist in the
"Emperor" Concerto
at the Concluding Concert of the

BEETHOVEN CYCLE

with the New York

PHILHARMONIC-SYMPHONY ORCHESTRA

AT CARNEGIE HALL, SUNDAY AFTERNOON, APRIL 23, 1933

"Horowitz proved that he too, could stride with Beethoven and Toscanini. The performance of the concerto was a thing of beauty, its loveliness increasing as it progressed. Horowitz played with a master's touch, uniting full-blooded virility and delicate sensitivity." *New York Times.*

"Horowitz gave an admirable account of himself. He delivered the music with fire, with a style that was both vigorous and poised, and with a poetic sensibility unmarred by exaggeration."
Lawrence Gilman, New York Herald Tribune.

"Horowitz performed brilliantly. It was virtuoso piano playing of high order. The audience was plainly of the opinion that the pianist had rendered to Beethoven all that was Beethoven's and recalled him again and again with every manifestation of enthusiastic approval." *W. J. Henderson, New York Sun.*

"Pianist and orchestra collaborated in an exceptional performance in which Toscanini was quite as much the hero as Horowitz. Horowitz's performance was an admirable one, not only for its grateful employment of a technique as brilliant as the concert platform now owns, but for the poetic flush and imaginative suggestion he brought to parts of the first movement and to the reverential Adagio. His tone was as varied as it was musical and colorful. His fingers met effortlessly the exactions of celeritous passage work. There have been few performances to rival this one in polish and coordination, in freedom from blemishes and obscurations, in clarity and musical appeal."
Oscar Thompson, New York Evening Post.

Horowitz is available next season from January 8 to April 15, 1934

The Philharmonic-Symphony Society of New York has once more reengaged Horowitz as soloist with the Orchestra for the Spring of 1934

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.
Division of Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street New York City
Steinway Piano Duo-Art Recordings Victor Records

Horowitz's 1933-34 Philharmonic-Symphony appearances will mark his 5th reengagement in the 7 consecutive seasons he will have come to this country

North Central Supervisors' Conference Held in Michigan

Grand Rapids Is Host to Fourth Biennial Gathering of Musicians from Ten States and Canada—Five Days of Musical Activity Advance Many Projects—Officers Elected for Ensuing Year

GRAND RAPIDS, MICH.—The cause of music was well served during the last week of April, when 2,000 members of the profession gathered in this city for a five-day session of the fourth biennial meeting of the North Central Supervisors' Conference. States sending teachers or proficient pupil performers were Michigan, Indiana, Illinois, Wisconsin, Iowa, North Dakota, South Dakota, Minnesota, Kansas, Nebraska, and from Canada, West Ontario and part of Manitoba.

An advance herald of the conference was Peter W. Dykema, professor of music education in Teachers' College, Columbia University, New York, who spoke on The Value of Music in Daily Life, before the Grand Rapids Teachers' Club. At this time the Cantando Club, a chorus composed of professional women, and directed by Haydn Morgan, supervisor of music in the local schools, made its début.

The regular meetings were held in the new Civic Auditorium, with the exhibits and a few special sessions and try-outs in the Pantlind Hotel.

ADDRESSES AND DEMONSTRATIONS

Mrs. George W. Langford of Ann Arbor, Mich., president of the Michigan Federation of Music Clubs, presided over the first morning session, and the program was sponsored by the local St. Cecilia Society, (Mrs. Eber W. Irwin, president), in coöperation with the schools. Mrs. Bertha Bradford Murphy, who has charge of the junior work of the St. Cecilia Society, and is also a music supervisor, spoke on Ways in Which Music Clubs Can Coöperate with Schools. Two hundred children took part in the demonstrations. Piano groups were presented by Dolores Galloway, Marguerite Kortlander, Marie Estabrook, Mrs. Anna B. Campbell and Mrs. Blanche Fox Steenman, and piano soloists were Mary Shinkman, Helen Joe Kranz, Wilma Churchill, Nita Vandervort, Maier Gittlen, Joan Stevens, Eleanore Malek and Abigail Wedgwood. Ensembles were the Burton School A Cappella Choir (directed by Mrs. Helen V. Rabbers); Creston High A Cappella Choir, (led by H. Walton Alderfer); Junior College String Quartet, and the St. Cecilia Little Symphony, (conducted by Albin Preusse).

The afternoon session was devoted to rural and small city music problems, with Edith M. Keller, State Superintendent of Music in Ohio, presiding, and Ada Bicking, State Director of Music in Michigan assisting with the program. Talks were given by Ina Kelley, from the rural education division of the Michigan State Department of Education; Nellie Beatrice Huger, minister of music in the Hartland, Mich., area; Fanny C. Amidon, director of music at State Teachers' College, Valley City, N. D.; Mary Ann Collinge, director of music at Michigan State College; Donald Carpp, director of Isabella County Music Camp, Shepherd, Mich.; and C. A. Fullerton, director of music at Iowa State Teachers' College. Music was presented by the North Branch (Mich.) Band, (John Church, conductor); by the Bangor (Mich.) Girls' Glee Club, (directed by Jane D. Root); East Grand Rapids A Cappella Choir (led by Lynn Clark); and a violin quartet directed by Leonard S. Klaasse of Lancaster, Wis.

FOWLER SMITH,

newly elected president of North Central Supervisors' Conference. (Photo by Spencer & Wyckoff, Detroit.)

NATIONAL SCHOOL ORCHESTRA ELECTIONS

During the afternoon the National School Orchestra Association held its annual meeting, and the following officers were elected: president, Adam P. Lesinsky, (Whiting, Ind.); first vice-president, Amos Wesler, (Cleveland, O.); second vice-president, Beatrice McManus, (Dearborn, Mich.); secretary-treasurer, Otto J. Kraushaar, (Waupun, Wis.); directors: Francis Findley, (Boston, Mass.); M. C. Patterson, (Stillwater, Okla.); contest committee: Charles B. Righter, (Iowa City, Ia.); Matthew Shoemaker, (Hastings, Nebr.); George Wilson, (Emporia, Kans.); and Alexander Harley, (Desplaines-Park Ridge, Ill.).

A. P. Johnson, editor and publisher, was speaker at the dinner of the Michigan Male Chorus Association in the Pantlind Hotel, which was attended by 700.

The concert of the evening was given by this chorus of 400 men, of which Guy L. Stoppert of Flint (Mich.) is president. Individual and combined chorus groups were sung under the following conductors: Haydn Morgan for the Schubert Club of Grand Rapids; George Macomb for the Port Huron Schubert Club; William Van Gemert for the Excelsior Male Chorus of Grand Rapids; Clarence Eddy for the Flint Groves Male Chorus; Albert Glockzin for the Pontiac Male Chorus; Fred Killeen for the Lansing Orpheus Club; Don E. McDowell for the Kalamazoo Male Chorus; William W. Norton, president of the North Central Supervisors' Conference for the Flint Industrial Mutual Association Glee Club. A delightful innovation was a half hour of informal chorus singing after the regular program, led by Mr. Eddy.

MUSICAL EVENTS FEATURED

Special music featuring choirs of school children was given on Sunday morning in the following churches: Hope Lutheran and Bethany Reformed (directed by Andrew Sessink); Central Reformed, (Charles E. Vogan, director); East Congregational, (Paul A. Humiston, director); First M. E., Ottawa Hills A Cappella Choir (Frank Showers, director); Park Congregational (C. H. Einecke, director); St. Francis Xavier (Mrs. Leo Schloss, director); St. Mark's Pro-Cathedral (Harold Tower, director); Second Congregational, Creston High A Cappella Choir (Walton Alderfer, director); and Trinity English Lutheran, Central High A Cappella Choir (Dale V. Gilliland, director).

In the afternoon the Flint Northern A Cappella Choir (directed by LeRoy W. Daniels) presented two groups in the Civic Auditorium, and at Fountain Street Baptist Church a very enjoyable program was given by Emory Gallup, organist of the church, and Arthur Hackett, tenor, from the University School of Music, University of Michigan, Ann Arbor.

Sunday evening a Union Church Service was held in the Civic Auditorium. Six thousand persons found seats and hundreds were turned away. The United Festival Choir, consisting of 500 members of twenty-two local church choirs and Western State Teachers' Choir, was conducted with fine results by Harper C. Maybee (director of music at Western State Teachers' College, Kalamazoo, Mich.) in a program of sacred numbers. Karl Wecker conducted the Grand Rapids Junior College Orchestra, and Haydn Morgan, supervisor of music in the local schools, led in the hymn singing. The address of the evening was given by the Very Reverend Charles E. Jackson (Dean of St. Mark's Pro-Cathedral), and seven other churches were represented in the services by their pastors. Again the informal singing of hymns by the large chorus was a delightful addition to the scheduled program.

PIANO TEACHERS' LUNCHEON

Fowler Smith, first vice-president of the conference and Susan Ferguson, president of the Michigan Music Teachers' Association, presided over the Monday morning session. Addresses of welcome were given by Mayor John D. Karel; Superintendent of Schools Leslie A. Butler; and Webster H. Pearce (State Superintendent of Public Instruction), to which response was made by the president of the conference, Mr. Norton. Lois T. Hadley directed the Evansville (Ind.) Central A Cappella Choir in a program of eight numbers. The speakers were Glenn Dillard Gunn of the Chicago Musical College, and Prof. Dykema.

The piano teachers met for a luncheon arranged by Mrs. Steenman at the Rowe Hotel. David Mattern, of the University School of Music, Ann Arbor, was toastmaster. Prof. Dykema led the group in singing, and speakers were Mrs. Gail Martin Haake, W. Otto Miessner, Helen Curtis, all of Chicago and T. P. Giddings Superintendent of Music in Minneapolis, Minn. Another luncheon was held in Hong Ying Lo dining rooms by the American Institute of Normal Methods.

John W. Beattie of Northwestern University presided over the session which treated of Junior High Problems, and the Treatment of the Adolescent Voice. Nina Coye directed the Harrison Park Glee Club, and Mrs. Helen V. Rabbers the Burton High Boys' Glee Club in several numbers. The speakers were Ralph W. Wright, Director of Music in Indianapolis, Ind., Clara Ellen Starr, Detroit, and Eugene E. Gamble of the Music Education Exhibitors Association. Three clinics for chorus, band, and orchestra were conducted by Mrs. Carol M. Pitts, Omaha, Nebr.; A. R. McAllister, president of the National School Band Association, Joliet, Ill.; Gerald Prescott of the University of Minnesota; Adam P. Lesinsky, president of the National School Orchestra Association, Whiting, Ind.; and Ralph Rush, organizing chairman of North Central High School Orchestra, Cleveland, O. A Benediction Service was held at Marywood Convent Chapel, in which the choir was composed of novices of the Dominican Convent.

CHORAL ALLIANCE DINNER

A formal dinner of the American Choral and Festival Alliance was held in the Pantlind Hotel, and presided over by its president, Mrs. William Arms Fisher.

Monday evening was Grand Rapids night, in charge of Haydn Morgan. The program was given by an all-city Junior High School Girls' Glee Club of 600 singers, led by Mr. Morgan with Mrs. Murphy at the piano; Junior College Men's Glee Club led by Mr. Morgan with Alfred Murich, accompanist; an all-city High School Band of 120 players, directed by Merwyn Mitchell, Glenn P. Litton, and George D. Davis; an all-city High School Orchestra of ninety players, conducted by Clarence F. Sauer, Michael A. Petrilli, and Theodore, with Dale V. Gilliland as assistant soloist; and combined High School choruses and *a cappella* choirs of 450 singers, led by Mr. Morgan. Again there was informal singing.

C. V. BUTTELMAN,

treasurer North Central Supervisors' Conference, and executive secretary National Conference. (Photo by Moffett Studios, Chicago.)

Tuesday morning opened with a celebration of the Missa de Angelis in Gregorian chant at St. Andrew's Cathedral, sung by 1,000 students of St. Joseph Seminary, Catholic Junior College, Catholic Central High School, and Marywood Academy. Rev. James A. Bryant was the director, and Eugene Phillips was at the organ.

Russell V. Morgan, director of music in Cleveland, O., presided over the general session. Mrs. Edgar Stillman Kelley, Oxford, O., talked on Our National Music Camp, and a group of songs was given by the High School A Cappella Choir of Findlay, O., directed by Wendell Sanderson.

CONFERENCE OFFICERS CHOSEN

At its business meeting the conference elected the following officers for the ensuing year: president, Fowler Smith of Detroit; first vice-president, Haydn Morgan of Grand Rapids; second vice-president, Sadie M. Rafferty, Evanston, Ill.; secretary, Florence Flanagan, Milwaukee, Wis.; directors, Archie Jones, Minneapolis, Minn., and Charles B. Righter, Iowa City, Ia. William W. Norton was elected to the National Conference Board of Directors.

Luncheons were given by the State Chairmen, the Northwestern University group, the National School Orchestra Association, and the Music Appreciation group.

In the afternoon, Elsie M. Shawe, Director of Music in St. Paul, Minn., had charge of the Elementary Division. A program was

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given by a grade school orchestra of forty pieces conducted by Walter W. Wilkins, and a grade school chorus of 600 voices directed by Haydn Morgan and accompanied by Winifred Williams. Miss Shawe demonstrated melody invention with a class from the grades. David Mattern spoke on the Elementary School Band and Orchestra, and Russell Morgan spoke on Class Instrumental Lessons in School Time. The Senior High School Division was in charge of Anton H. Embs, Director of Music in Oak Park, Ill. Rossitter G. Cole, Chicago, demonstrated A Subjective Approach to the Study of Harmony; D. A. Clippinger, Chicago, demonstrated the Problems of the Upper Voice with Young Tenors; and Leland D. Bullard directed a French Horn Ensemble of high school students. The College and University Division was in charge of Howard Kirkpatrick, dean of music at the University of Nebraska. Music was furnished by Calvin College Glee Club directed by Prof. Seymour Swets, and by a trombone quartet from Junior College. Addresses were given by Karl W. Gehrkens of Oberlin College on Revised College Music Training Courses; by Earl V. Moore, director of the Michigan University School of Music on Evaluating a Basis for Music as Entrance Credit; and by Mr. Kirkpatrick on How Can We Further Arouse College and University Authorities to Greater Music Interest?

WILLIAM W. NORTON
of the Flint Community Music Association, and retiring president of North Central Supervisors' Conference, who presided over this meeting.

VOCAL SOLO AUDITION

Harry Seitz, George Strickling and Frank Showers had charge of the Vocal Solo Audition, sponsored by the Vocal Affairs Committee of the Conference, and the American Academy of Teachers of Singing. The judges were Dudley Buck of Chicago; Harper Maybee of Kalamazoo; and Frank Westhoff of Normal, Ill. Winners in the contest were Mary Conklin, alto; Linn Ledford, tenor; Floyd Schaab, tenor, all of Grand Rapids; Ruth and James Christophersen, soprano and baritone of Muskegon, Mich.; Evelyn Connor of Portage, Wis.; Gladys Butlin, Nathan Selsky, Clifford Lundgren, and James Hadden, all of Detroit.

Earl L. Baker, Lawrence College, Appleton, Wis., was chairman of the Parochial School Music Symposium. His topic was The Inception and Development of a Course in Music for Parochial Schools. Sister Mary Antonine of Rosary College, River Forest, Ill., spoke on Music Education in the Catholic Schools, and B. Schumacher, superintendent of the Lutheran schools of the Wisconsin and Missouri synod, spoke on Music Education in the Lutheran Schools. Music was provided by the Valparaiso University Choir, (Frederick Schweppe, director).

Lillian Baldwin of Cleveland, O., was chairman of the Music Appreciation section. Speakers were Russell Morgan, Samuel L. Flueckiger of Saginaw, and Rudolph Ringwall, assistant conductor of the Cleveland Symphony Orchestra, and short talks were given by Miss Rafferty, Mrs. Lenora Coffin, Indianapolis, Ind. and Mrs. Edith Rhetts Tilton, Detroit.

Chairman of the Radio in Music Education section was Edgar B. Gordon, professor of music education at the University of Wisconsin. The speakers were Joseph E. Maddy, University of Michigan; Effie Harmon, director of music at South Bend, Ind.; and Myrtle Head, supervisor of music in Cleveland, O. A duo for oboe and bassoon by Beethoven was played by Leo Esral and Norman Herzberg, from Glenville High School, Cleveland.

A complimentary concert was presented to the conference by the Grand Rapids Symphony Orchestra conducted by Karl Wecker. Included in the program were two numbers by members of the conference, a March in D by Edward Kurtz, of the orchestra department of State Teachers' College, Cedar Falls, Ia; and Theme and Variations by Leon Metcalf, Director of Music in Fowlerville, Mich.

On Tuesday evening was held the Conference Cabaret, with Alice Inskeep, Director of Music in Cedar Rapids, Ia., serving as toastmaster. The Evanston High School A Cappella Choir (led by Miss Rafferty) and the Cantando Club (directed by Mr. Morgan, and accompanied by Miss Williams) gave a short program. Speakers were Walter H. Butterfield, National Conference president, of Providence, R. I., and Mr. Maddy, who is also chairman of School Music Participation in A Century of Progress. Informal singing and dancing added to the enjoyment of the guests.

CLOSING DAY'S PROGRAMS

Wednesday morning was in charge of Gaylord R. Humberger, Springfield, O., second vice-president of the conference. Music was provided by the Grand Rapids all-city Junior High School Boys' Glee Club of 500 voices, Mr. Morgan conducting and Florence Best at the piano. Hugh Mearns, from the School of Education, New York University, created much enthusiasm with his address on Singing Youth. Chairmen summaries were given by Miss Shawe, Miss Baldwin, Mr. Embs, Mr. Kirkpatrick, Mr. Baker, Mr. Seitz, and Edgar B. Gordon. Russell Morgan talked of the International Music Conference, formerly the Anglo-American Music Conference. At the New York University luncheon, which was in charge of Mamie E. Kunsman and was held at the Rowe Hotel, Mr. Mearns was the principal speaker.

Leslie A. Butler, Superintendent of Schools in Grand Rapids, presided at the afternoon session. Music was furnished by the Jamestown, N. D. High School Choir, (Frances Rosenstock conducting) and the Mothersingers of Grand Rapids, directed by Haydn Morgan. Addresses were given by Mr. Butler, who spoke convincingly on Is Music Fundamental?; Russell Morgan, who proved that music costs per pupil are low in comparison with other subjects; and Mrs. Pendleton S. Morris, representing the local Parent-Teachers Association, who spoke on Music in the Emotional Life of the Child. Discussions were led by Supt. J. W. Sexton, Lansing (Mich.) and Supt. Harold Steele, Jackson (Mich.)

STUDENTS FROM 140 CITIES HEARD

The closing program of the conference was given by three groups of students from 140 cities. These were the North Central High School Orchestra (conducted by Charles B. Righter, and Joseph E. Maddy); the North Central High School Chorus (led by Olaf C. Christiansen of Oberlin, O.); and the North Central High School Band (conducted by A. A. Harding of Urbana, Ill.). The president, Mr. Norton, announced the scholarships awarded to students in these groups, to the National Music Camp at Interlochen, Mich.

The exhibits of publishers and instrument makers, of which there were twenty, attracted many, and demonstrations were given daily.

Most of the 500 children attending the conference paid their own fare here, and many had earned it during the year. They were kept active, as rehearsals were almost continuous during the five days.

Prominent musicians present included Clifford V. Buttelman, treasurer of the North Central Conference, and executive secretary of the National Conference; Mrs. William Arms Fisher; Mrs. Frances Elliot Clark, Camden, N. I.; Edwin J. Stringham, Teachers' College, Columbia University; C. C. Birchard, Boston, Mass.; Duncan McKenzie, of the educational department of Carl Fischer, Inc.; Richard Kountz, composer, from the educational department of Witmark and Sons; G. A. Grant-Schaefer, composer.

Invitations were received from Indianapolis and Fort Wayne for the 1935 conference, and the decision will be left to the executive board.

THOUGHTS FROM THE CONFERENCE

Among the salient remarks in many addresses were the following:

Distinguish between a music educator and a music trainer. When the influence of a trainer is removed, development stops.

Real teaching is stimulating others to learn.

Life must drop into three divisions—literary, scientific, and artistic.

The three "R's" are only tools for constructing our life work. Instead of three "R's," let us think of three "C's"—character, citizenship, culture.

Music is the best mind trainer, and there is no manual training like playing the piano or organ.

Music is an emotional balancer.

When you are part of a thing, you have not the same perspective.

Teaching is guidance of learning.

Fear robs of physical energy and concentration; anger sharpens concentration.

Notes are recorded ideas which must be assimilated before the thought can be recreated.

School music should serve as an antidote to the deleterious effects of cheap commercial music.

If we judge by the radio, America is becoming a nation of cheap emotion. The spectacle of millions of tired business men sitting down nightly to hear some moron with adenoids croon Who's Your Little Whozis?, is not an inspiring one.

Be careful not to sugarcoat too much the musical pill. H. B. R.

New York Opera Comique to Give Three Performances in Hartford

Hartford, Conn., is to hear the New York Opera Comique in three operas this month, according to an announcement by Mrs. Paul D. Cravath, president of the company's board. The company is resuming activities after a lapse of a year. The three scheduled productions are De Koven's Robin Hood, Johann Strauss' The Bat and Oscar Straus' The Chocolate Soldier. Kendall K. Mussey is the director and Dr. Ernst Knoch will conduct. Edwin Strawbridge, director of the ballet, is also to appear as soloist, and the list of singers which holds both former members and newcomers, includes William Hain, Wells Clary, Janice Davenport, Mary Hopple, Patricia O'Connell, Arnold Spector, Herbert Gould, Georgia Standing, Cecile Sherman and Rolf Gerard.

The Bohemians Close Season

On May 1, The Bohemians (New York Musicians' Club) closed their musical gatherings with a crowded attendance at their regular rooms in the Harvard Club. A program was given by Harold Bauer and the Gordon String Quartet. The pianist and Jacques Gordon played Carl Engel's Triptych for piano and violin, and the entire ensemble did Franck's F minor quintet.

Preceding the concert there was a business meeting, and the following annual elections resulted: Rubin Goldmark, president; Gardner Lamson, Willem Willeke, Francis Rogers, vice-presidents; Walter L. Bogert, secretary; Hugo Greenwald, treasurer; Edwin Hughes, Ernest Hutcheson, James Levey, Gustav Saenger, Gaston M. Dethier, Albert Von Doenhoff, James Friskin, Paolo Gallico, board of governors.

Raudenbush Leads Final Harrisburg Program

Hilger Trio Play Beethoven Triple Concerto with Orchestra—Tschaikowsky Symphony Performed

HARRISBURG, Pa.—The Harrisburg Symphony Orchestra (George King Raudenbush, conductor) brought their season to a close with a concert, April 20, at the William Penn High School auditorium. The assisting artists were the Hilger Trio—Maria, violin, Greta, piano and Elsa, cello—featured in the Beethoven Triple Concerto. Tschaikowsky's fifth symphony opened the program and the closing number was Mendelssohn's Midsummer Night's Dream music.

Soloists, conductor and orchestra seemed in perfect attunement and the result was an evening of keen enjoyment for the audience. The Beethoven work gave the Hilgers ample opportunity to display the brilliance and depth of their joint musicianship. They are players of individual excellence who yet manage to weld their interpretative impulse as completely as they do the tones of their instruments. Cordial and merited applause rewarded their playing.

Mr. Raudenbush, a masterful and dynamic conductor, was at his best and drew from the orchestra a notable and inspiring reading of the Tschaikowsky music. Under his leadership, the players wrought the varied tone colors, patterns and moods inherent in the score. The lighter Mendelssohn measures were presented no less vividly. Good solo work was done by Eric Evans, flutist, Howard Aston and Edward Heikes, bassoons, and David McNaughton, horn.

During 1933-34 the concerts of the Harrisburg Symphony Orchestra will take place in the Forum of the Education Building. R.

San Carlo Opera Company in Montreal and Quebec

The San Carlo Grand Opera Company opened a week's engagement at the Imperial Theatre, Montreal, Can., May 8, with a daily change of bill. During the seven days' visit to Montreal, nine operas are being given, four of them in French. A week at the Municipal Theatre, Quebec, follows. The season is under the local auspices of J. A. Gauvin, Canadian impresario. Several guest artists were engaged for the French operas in each city.

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French Opera Activities Shame Those in America

Lyric Institutions in Paris and Provinces Continually Active—Mme. Supervia at Opéra-Comique—Sevitzky Conducts American Music—Chimes of Normandy Heard Again

PARIS.—It is significant to observe that, whereas the Americans at home are acting like cry-babies over opera, and making an unflattering spectacle of themselves in the eyes of the onlooking universe, the Operas of France are staunchly going on their way, and, as hitherto, doing all sorts of interesting things, not a few of which our American institutions would do well to emulate.

Among the French operatic centres, Monte Carlo, Dijon, Grenoble and Marseille are the most noteworthy. These provincial opera houses (sic) have ended fine and successful seasons, and a brief survey of their repertoires and artists might serve the double purpose of giving an idea of what French operatic fare is like outside of Paris, and of arousing America from its apathy.

MONTE CARLO

Besides doing the standard French, Italian and German repertoires of operas and ballets, Raoul Gunsbourg, director of the Monte Carlo Opéra, made a point of presenting eminent artists and of providing artistic, ofttimes sumptuous settings and costumes. The last three performances of the season were Pelleas et Melisande (Debussy), The Jewels of the Madonna (Wolf-Ferrari) and Tristan and Isolde (Wagner). All were brilliant affairs, attended by Prince Louis II of Monaco, and the leaders of the social, literary and artistic worlds for which Monte Carlo is famous. Debussy's work was sung by Vera Peters, José Bechmans, Suzanne Duman, M. Claudel and M. Mestrillet, a cast which the composer himself would have heartily approved. Wolf-Ferrari's lyric drama enlisted the services of several Italian artists, including Antonio Cortis, Morelli and Mme. Segrera. Frida Leider and Grahal, both Wagnerian singers *par excellence*, gave a memorable interpretation of Tristan and Isolde which Franz von Hoesslin of the Bayreuth Theatre conducted. When the operatic season closed, the Russian Ballets of Monte Carlo stepped in, and they are now in the full swing of a season of old and new ballets.

DIJON

In spite of financial difficulties, M. Chaffard-Simé, director of the Theatre Municipal of Dijon, gave one of the most complete and artistically perfect seasons this theatre has had. The repertoire included Carmen, Butterfly, Boheme, Faust, Tosca, Louise, Rigoletto, Traviata, La Dame Blanche, La Favorita, Les Contes d'Hoffmann, Samson and Delilah, Barber of Seville, Boris Godounoff, La Khovantchina, La Bayadére, Monsieur Beaucaire, Ciboulette, Le Tzarevitch, Paganini, La Veuve Joyeuse, La Danse des Libellules, Reve de Valse, Teresina, La Chaste Suzanne, No, No Nanette, Coups de Roulis, Dédé, Troublez-Moi, Le Bossu, Les Deux Gosses, L'Assommoir, Le Courrier de Lyon, Embrassez-Moi, La Dame aux Camélias, Les Deux Orphelines, La Flambée, Roger-la-Honte, Le Vertige, La Porteuse de Pain, La Robe Rouge, La Tour de Nesle and Le Cyclone. Creations were Tristan et Yseult, La Foire de Sorotchinzi, Le Pays du Sourire and Mon Amant.

Artists from the Paris Opéra and Opéra-Comique who sang during the season were Mmes. Laval, Pocidalo, Rachel, Lauwers, Cortot, Feraldy, Caylus, Mayo, Bunlet, Caro, Frozier-Marrot, Vavon; MM. Luccioni, Gerbert, Froumenty, Tubiana, Rodrigo, Claudel, Faniard, Rougenet, Friant, Villabella and Roques.

Not bad for a small town, is it?

GRENOBLE

The Grenoble Opera, of which M. J. Coulon is the director, gave its patrons a season of opera, opera-comique, operetta and ballet, which for variety and quantity makes the repertoires of some of the world-famed lyric marts look small and puny. The list comprised Rigoletto, La Tosca, Carmen, Faust, Barber of Seville, Lucia, Lohengrin, Mireille, Traviata, Paillasse, Voyage en Chine, Le Chemineau, Boheme, Butterfly, Noces de Jeannette, La Mascotte, Mousquetaires au Couvent, Cloches de Corneville, Un Bon Garcon, Princesse Czardas, Cocarde Mimi Pinson, Les Vingt-Huit Jours de Clairette, La Chaste Suzanne, Ciboulette, La Veuve Joyeuse, Fille de Madame Angot, Le Tzarewitch, Reve de Valse, Les Saltimbanques, Gladys, Comte de Luxembourg, La Bayadere, Le Grand Mogol, Fille Tambour-Major, Gilette de Narbonne, La Poupée, Surcouf, and La Teresina. Paganini, Comtesse Maritza, Trois Jeunes Filles Nues, Coup de Roulis, Tsabé and Boris Godounoff were creations of the season. The ballets performed were Poète et Paysan, Invitation á la Valse, Ballet Egyptien, Les Deux Pigeons, Isoline, Suites Orientales and Valses de Brahms.

Artists were Mmes. Goudard, Trojani, Gauley, Feraldy, Alba, Allen, Pujol, d'Esparros, Clairbert, Boyer, Sibille, Fabry, David, Lecouvreur, Pascal; MM. Genin, Friant, Kadin, Vigno, Boudard, Yché, Di Mazzei, Traverso, Rougenet, Hirigarray, Vallette, Janot, Redon, Fardulli and Pararèda.

MARSEILLE

It took a series of five gala performances before the Marseille public would consent to have their Opéra close its doors. In American metropolises, the problem is to open operas, in certain European towns, it is to close them. All the standard operas, both dramatic and comic, were presented during the past months, and they were sung by artists from France and Italy.

Director Prunet gave Lucia as the first of his series of closing performances, Solange Delmas in the title role and M. Traverso as Edgar. Carmen followed, in which Lily Djamel, Eve Govy, André Maison and José Danse were the principal interpreters.

Cavalleria Rusticana, with Mlle. Ergens; MM. Luzi and Lhoëst, and Bohéme with Mmes. Leblanc, Gelard; MM. Augani, Lacome, Legros and Cosson, composed the third performance.

The fourth, a matinée, was the Barber of Seville, with Mmes. Solange, Delmas, MM. Thomé, Riviere, Cosson and Billot. The fifth and final representation consisted of one act excerpts from Mireille, Hamlet, Lucia, La Traviata, William Tell and Manon. As a finale to the evening's festivities, the Faust Ballet was danced by the opera ballet troup of which Mlles. Baldi, Mimar and Dubec were the soloists.

SUPERVIA CONQUERS AGAIN

Fascinating Conchita Supervia charmed a capacity audience at the Opéra-Comique the past week, on the occasion of her reappearances there as Carmen. The Spanish diva is a firmly-established favorite with Parisian audiences and she was never more thoroughly Carmen than in this, her latest triumph. For her impersonation she found new gestures, new costumes, new inflections and accents; in a word, vocal and histrionic perfection that defy description. Supervia has grown in a role that already seemed the last word of finish. When she arrived on the scene, she was greeted with deafening applause and throughout the evening people had eyes and ears for no one but her.

It must not be imagined, however, that La Supervia is at the Comique only to sing Carmen. Between times, she is rehearsing Franz Lehar's operetta Frasquita, which was presented to Paris on May 3. She has turned the entire Opéra-Comique into a whirlpool of action, and things are humming along with unwonted animation. Everyone is of course delighted with Supervia; wherever she is, there is joy. The stage hands and scene shifters stop in their work to shout "Olé!" the costumers and designers run after Conchita to get her advice and opinion, the orchestra men smile whenever she flashes her scintillant orbs at them.

In addition to Supervia (in the title role), Frasquita was directed by the composer Franz Lehar, and the further advantage of the officiations of the Spanish dançer La Joselita.

And so it goes. Everyone, led by our indefatigable Conchita, working like blazes to make Frasquita a brilliant success. President Lebrun and Mme. Lebrun will be guests of honor at the first performance, and Director Gheusi is offering the boxoffice receipts of the occasion to the Association des Journalistes et de l'Association de la Presse Theatrale.

SEVITZKY CONDUCTS

Fabien Sevitzky conducted a pair of weekend concerts given by the Pasdeloup Orchestra in the Theatre des Champs-Elysées. He was eminently successful, both with his music and listeners, made his band sound at its best, and put across his ideas in a telling way. Mr. Sevitzky is an interesting musician, and what he has to say, be it modern or classical, is always effective.

At his Saturday concert, in addition to Beethoven's seventh symphony and Ravel's Daphnis et Chloé, he gave the first Paris hearing of two compositions by American composers: Fugue for eighteen violins, by Arkady Dubensky, and Sinfonietta, by E. Burlingame Hill. Of the two, Dubensky's Fugue is the most interesting. It was so well received that it had to be repeated. Hill's Sinfonietta, while revealing excellent technic and ideas, is altogether too long for what it has to say. It wearied more than one listener. Nadine Watters, American Negro soprano, also appeared on the program, singing an aria from Handel's Acis

(Continued on page 28)

TO CREATE NEW ROLE

JOHN CHARLES THOMAS,

a recent addition to the American contingent of the Metropolitan Opera Company. On May 20, Mr. Thomas will create the role of Wrestling Bradford in the world première of Howard Hanson's Merry Mount, which is being given in concert form at the Ann Arbor Festival. On July 13 the baritone will appear at the Hollywood Bowl. (*Photo by Mishkin.*)

New York Philharmonic to Continue Pension Fund Concerts

The New York Philharmonic Society, in stating that during 1933-34 it will give the usual concert for the benefit of the Orchestra Pension Fund, announces that another member of the orchestra has been placed on the pension list. This is Leonidas Verona, viola player, who completed his twenty-sixth year with the orchestra in the 1932-33 season. Mr. Verona, born in Piacenza, Italy, in 1864, has been an American citizen since 1903.

In addition to Mr. Verona, nine former members of the orchestra are now receiving pensions from the society. They are: Morris Cherwin, bass player for twenty-five years; Louis Gatterdam, violinist for thirty-four years; Henry Thristmann, clarinet for seventeen years; Fred Geib, tuba player for twenty-seven years; Leo Schulz, cellist for thirty years; Henry Boewig, violinist and librarian for forty-six years; F. Lorenz Smith, violinist for twenty-seven years; Jacob Gerhardt, clarinet for twenty-eight years; and Samuel Tilkin, trombonist for twenty-four years.

The Orchestra Pension Fund, officially established in 1926, receives the receipts annually of two special concerts given for this cause, the money taken in from the sale of tickets turned into the Philharmonic offices by subscribers unable to use their seats, and the fees paid by Philharmonic members.

Opera Broadcasts Complete Seventh Month

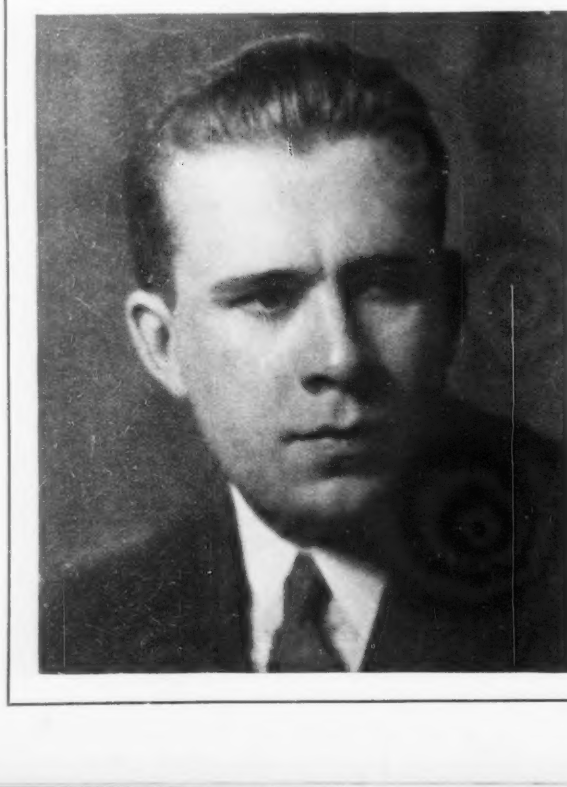
The New York Opera Association, which broadcasts each Sunday over WOR, completed its seventh consecutive month on the air on May 7. During that time, thirty-one grand opera works have been presented, each sung in the original language, including English, French, German and Italian. Seven prominent conductors have rehearsed and directed the performances and over thirty-two principals from leading opera houses have appeared either as guest artists or regular members of the company. There is a permanent chorus. Here is the repertoire for May: 7, Rigoletto (Verdi); 14, Les Dragons de Villars (Maillart); 21, Marta (von Flotow); 28, Mireille (Gounod).

Thomas to Conduct Naumburg Memorial Program

The New York Civic Orchestra (Rudolph Thomas, conductor) gave a program on April 24 at the Ethical Culture School, New York. They played Beethoven's fifth symphony, the Vorspiel und Isolden's Liebestod from Tristan and Isolde, Ravel's Bolero, and the prelude to Die Meistersinger. Mr. Thomas has been invited to conduct the Naumburg Memorial Concert of July 31, one in a series of four concerts given annually in Central Park, New York, in memory of Elkan Naumburg.

Althouse's May Engagements

Paul Althouse is fulfilling the following engagements during May: 10, Reading, Pa.; 15, Johnson City, Tenn.; 18 and 19, Chattanooga, Tenn., Festival; and May 23, Camden, N. J.



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Rodzinski to Conduct Eight Concerts In Hollywood Bowl

Possibility of Similar Engagements for Hertz, Bloch, Lert, Paige and Finstein Reported—International Super-Pageant Among Summer Features

LOS ANGELES.—Dr. Artur Rodzinski has signed a contract with the Hollywood Bowl. Accordingly he will direct the last eight summer programs during the second half of August. He plans to produce Tschaikowsky's Eugene Onegin in concert form, Nina Koshetz to sing Tatiana. Alexis Coroshansky will train the chorus.

Although official confirmation is still lacking, persistent rumor has it that Alfred Hertz and Ernest Bloch will be guest conductors, in which connection Richard Lert of Berlin, Raymond Paige, musical director at KHJ (local Columbia network terminal), and Nathan Finstein, music supervisor for Paramount Studios, are also mentioned. Conductors engaged besides Rodzinski are Molinari, Gabrilowitsch and Harty. The Detroit leader will be featured also as piano soloist. Richard Crooks, too, has been engaged, whether for solo work only, or in conjunction with the performance of Verdi's Requiem under Father Finn, has not yet been determined.

Preparations are under way for several ballet presentations in the Hollywood outdoor theatre. Of special interest will prove the international super-pageant, which twice drew close to 30,000 onlookers last summer. More than twenty foreign nationals will be featured. The local colonies have already pledged active support for this musical-dramatic allegory. Success of the music pageant is assured through the collaboration of the Chamber of Commerce choral-pageant committee, in charge of Mrs. Harold Ide Cruzan and the Woman's Community Service Association, under Mrs. John D. Fredericks.

MOSSOLOFF QUARTET INTRODUCED

Internationalism was emphasized also during the last concert given by the John Reed Club Quartet (Samuel Albert, Doris Cheyne, Robert Menhennick and Lysbeth LeFevre) when they introduced the A major quartet, No. 2 by Joseph Jongen. The impressionistic Belgian was followed by Alexander Mossoloff's atonal quartet, op. 24. Here the same mechanistic effects are employed as in his Steel Foundry, yet the string piece is tonally and polyphonically more worthwhile. The Soviet composer achieves astounding, though not deeply significant pictorial results with limited means. By the same token, interest is sustained chiefly on the basis of cleverness and trick sonorities rather than purely emotional appeal. This work might be called machine music. To brand it unromantic would be inaccurate because this Russian, too, is a romantic, of a sort. To him the icy tone of a steel cutter is as appealing as is Nature to Respighi who speaks through the fluting of a nightingale. As a final number, the John Reed players offered the Vassilenko quartet, op. 58, discussed after a previous hearing.

Merle Armitage, who is to manage a popularly-priced all-star series of Charles L. Wagner attractions next winter at the Shrine Auditorium, announces a series of Sunday afternoon symphony band concerts at the Griffith Park Greek Theatre, Don Phillipini, directing. Mr. Armitage proposes to introduce soloists with the band repertoire.

RADIO ACTIVITIES

Radio activities may gain considerable impetus if gossip regarding the erection of a large NBC studio on the RKO motion picture studio lot comes true. Plans to that extent are said to have been one of the main reasons for a recent visit to the coast of Merlin H. Aylesworth, president of NBC. Much interest is being evinced also in the new symphonic radio series launched by KHJ, the CBS terminal. Raymond Paige of KHJ leading the Los Angeles Philharmonic Orchestra during the hour devoted heretofore to the New York Philharmonic Orchestra under Toscanini. Don Lee, automobile distributor, who owns KHJ, is evidently determined to make the air safe for symphonies.

B. D. U.

Horowitz Sails for European Engagements

Vladimir Horowitz sailed on April 25 from New York on the SS. Leviathan, following his recent appearance in Beethoven's Emperor Concerto with the New York Philharmonic under Toscanini.

The young Russian pianist opened his spring season abroad with a recital at Queen's Hall, London, May 5. On May 7, he appeared with Willem Mengelberg and the Concertgebouw Orchestra, playing the Brahms piano concerto in B flat at the Brahms Festival. On May 17 and 19 he will play the Beethoven and Tschaikowsky concertos at La Scala under Votto. Next comes a Milan recital. May 25 finds the pianist back in London for a private recital of the Aeolus Society, when he will appear with Gregor Piatigorsky. His season ends with his usual concert in Paris, June 2, at the Théâtre des Champs Elysées.

Horowitz will begin his fall season on October 15 with his first tour of Switzerland, which includes orchestral appearances under Felix Weingartner in Zürich, Geneva and Lausanne. After this he is to play in Scandinavia and on a Celebrity Tour of England, as well as give recitals in Paris, Brussels and Antwerp. Before leaving for America at the end of December, he is scheduled to tour North Africa for the first time.

The summer holiday of the young Russian artist will be spent in the Engadine, Switzerland. Horowitz has taken much American music to Europe with him and plans to play the sonata of Charles T. Griffes at his recital in Carnegie Hall, New York, next season.

Golterman Projects St. Louis Opera Season

ST. LOUIS, MO.—A season of grand opera is projected to open the new Municipal Auditorium now under construction here. The edifice, which will be completed early next year, includes a music hall, which is to have an enormous stage with a proscenium opening of sixty-four feet. The operatic performances are in charge of Guy Golterman, impresario, who has presented previous series of grand opera performances here, bringing to this city such singers as Caruso, Melba, Garden, McCormack and Chaliapin.

Mr. Golterman proposes to give eight evening performances and two matinees, with Verdi's Aida as the initial offering. A group of St. Louis citizens have endorsed the project, which has the further coöperation of Mayor Bernard F. Dickmann. Mr. Golterman has invited the St. Louis Symphony Society to participate, and he plans to present twenty prominent singers in roles with which they have become identified. Opera conductors, stage manager and a technical staff would be brought from New York, and the chorus and ballet recruited from the advanced students of St. Louis schools of music and the dance.

M.

Men's Singing Club of Portland, Me., Heard in Concert

PORTLAND, ME.—The Portland Men's Singing Club (Alfred Brinkler, conductor), assisted by Beatrice Bartol Brinkler, contralto, presented a concert recently in the Hotel Eastland. Mrs. Brinkler gave a group of miscellaneous selections and also sang several Colonial songs, which were especially pleasing. She and her accompanist, Constance W. Rundlett, were in costume. The club offered several interesting numbers, including America the Beautiful (Dr. Will C. MacFarlane). A new composition, Three Cypress Trees, by Fred Lincoln Hill, the club's accompanist, was sung by the combined voices with fine effect. The chorus was in good form, and the concert was most enjoyable.

Lauritz Melchior Honored

Lauritz Melchior, tenor of the Metropolitan Opera, New York, sang German heroic roles at Covent Garden, London, during April and May, and also, for the first time the role of Otello (Verdi) in Italian. In June he will sing at the Paris grand opera festival, and in August go to Buenos Aires for the season at the Colon Opera.

In connection with his appearance as guest at the Copenhagen Royal Opera House, the King of Denmark conferred on him the title of Knight of Dannebrog, with the silver cross of the order, an honor seldom bestowed.

Hawley Overture Commemorates College Anniversary

AMES, IA.—An overture, Building the Ship, by Oscar Hatch Hawley, associate professor of music at Iowa State College, has been written to commemorate the seventy-fifth anniversary of the founding of the institution. The themes of the work are familiar songs of the American historical background of the period and several songs associated with the college. The overture was first played in public on May 7 by the Iowa State College band as the culmination of the local observance of Music Week.

HORTENSE
MONATH

"A PIANIST OF
FLOWERING GENIUS"
—New York Evening Post

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THIS SEASON'S PRESS

"A brilliant, effective, highly fluent performance."—*New York Herald Tribune, October* 26, 1932.

"She played the Brahms Sonata in the most interesting manner I have ever heard it done here."—*Edward Moore, Chicago Tribune, January* 11, 1933.

"Considerable poise and authority. Her execution is clean, and her style strong and masculine in its power and assertiveness. To her credit, Miss Monath has made it a practice to introduce works here by the composers of the ultra-modern school."—*New York Times, December* 13, 1932.

"Her equipment in tone and technic has reached that enviable stage where it may be taken for granted as notably able to cope with any difficulties which the music in hand presents. As such she treated it—musician enough never to bring it to the fore, never to be displayful with it—craftsman enough never to ignore or appear needlessly to despise or minimize it."—*Boston Evening Transcript, December* 6, 1932.

"Not only a splendid artist but a versatile and charming musician."—*Times-Picayune, New Orleans, January* 31, 1933.

"A high order of musical sincerity, interpretative thoroughness and technical prowess. A performance of large grasp, confident virility and temperamental drive."—*New York American, December* 13, 1932.

NEW YORK CONCERTS

MAY 2

The Sittig Trio

The Sittig Trio, in recital at the New York Junior League on Tuesday afternoon, regaled a large audience with three works for their instrumental combination (violin, cello and piano) and the Mendelssohn violin concerto. The ensemble numbers were Vivaldi's sonata a tre, Brahms' trio in C minor, op. 101, and Charles Wakefield Cadman's trio in D, op. 56.

This music holds a wealth of melodic invention, and the Sittigs proved ideal delineators of the graceful themes and patterns. Their blended tone is exemplary for balance and is capable of variance from effects of the utmost delicacy to those of sonority and power. Margaret Sittig, the violinist, displayed discerning musicianship, easy grasp of technic and a generous supply of poetic feeling in the concerto. She was given applause of ovational proportions and responded with an encore. The Cadman trio, which closed the program, was an admirable vehicle for the Sittigs, and their projection brought into strong relief all the beauty and character of the score. Consistent enthusiasm prevailed throughout the afternoon, and at the end the three players were recalled for many bows.

Musicians' Symphony Orchestra

A concert of the Musicians Symphony Orchestra took place at the Metropolitan Opera House, and offered a varied program of decidedly superior interest.

First of all, there was the presence at the conductor's stand, of Dr. Henry Hadley, (who received a deserved tribute of welcome from the audience) leading the overture to Humperdinck's Die Königskinder, Liszt's Les Preludes, and Wagner's Ride of the Valkyries. In addition, there was also Dr. Hadley's own composition, Streets of Pekin.

The American master of the baton showed himself as adept, commanding, and resourceful as ever, and obtained excellent technical and tonal coöperation from the orchestra. The refined musicianship of the conductor, and his spirited temperament and rich fancy, came to fullest expression in the interpretations he gave.

The Hadley composition, melodious, piquant, beautifully harmonized and orchestrated, scored its usual success. Dr. Hadley won an unequivocal triumph both as leader and composer.

The concert had two extremely popular soloists, John Charles Thomas, baritone and Henri Deering, pianist. Thomas, in his best voice, sang Der Ton, Marx; O, liebliche Wangen, Brahms; and the Eri Tu aria from Verdi's Ballo in Maschera. Warm quality of tone, expert vocal management, and poetical as well as dramatic delivery, marked the presentations of the gifted singer, who seemed completely versed in the acoustics of the opera house where he will be a regular member next season. The Verdi aria brought a tremendous ovation, resulting in an encore. The Pagliacci Prologue also was vociferously acclaimed.

Deering was heard in the Symphonic Variations by César Franck, played in highly musical style, with sensitive touch, and exceptionally smooth technic, mounting at the end to distinct brilliancy. The performance, spendidly accompanied by Dr. Hadley and orchestra, met with long continued acclaim.

Oratorio Society in Bach's Mass in B Minor

The seventh complete performance of Bach's Mass in B Minor by the Oratorio Society of New York was sung under the baton of Albert Stoessel in Carnegie Hall before a capacity audience, for whom this annual Spring hearing of one of the greatest masterpieces of music has come to be an eagerly anticipated event. As at previous performances by the organization, the concert was begun at seven-thirty o'clock, with a half hour intermission between the Gloria and the Credo.

Coöperating with the chorus of the Society and the New York University Glee Club (Alfred M. Greenfield, director), 300 singers strong, was a solo quartet composed of Louise Lerch, soprano, Rose Bampton, contralto, Dan Gridley, tenor, and Frederic Baer, baritone. Prominent among the musicians in the assisting orchestra were Charles Lichter, violin, Cornelius Van Vliet, cello, Georges Barrère, flute, Bruno Labate, oboe, Bruno Jaenicke, corno da caccia, Harry Glantz, trumpet, Alfred M. Greenfield, cembalo, and Hugh Porter, organ.

In the Quoniam, Mr. Stoessel adopted the novel expedient of having other bassos augment the voice of Mr. Baer (they were Julius Huehn, Harold Boggess, George Newton, Floyd Worthington, Wilmot E. Pratt Harry Tietjen and Herbert Levine) and also of adding violins to the bassoon passages in the accompaniment. The experiment was not particularly rewarding as the singing of the solo passages lost much of their cohesion of effect through being distributed among several unison voices. The additions to the scoring, however, gave a brighter quality of tone that was not inappropriate. In several other instances, it seemed that Bach's scoring had been slightly modernized, with results that in most cases were not out of place in a large modern hall.

In its entirety, this was a performance of impressive force and authority. Mr. Stoessel's reading of the Mass grows in maturity and effect from year to year, and this was undoubtedly one of the best of his performances to date. Credit must be allotted to the excellent work of the soloists, the presence of expert musicians as vital forces in the orchestra, and the conductor's ability to coördinate a huge musical assemblage.

The instrumental accompaniments, despite some slight roughness in the brass section's playing, attained an unusual degree of spontaneity. The choral singing gained in tonal beauty and fullness throughout the evening, reaching its highest effectiveness in the overwhelming antiphonal effects of the Sanctus.

Among the soloists, Miss Lerch and Miss Bampton acquitted themselves with particular credit. The former gave clear tone and musicianly authority to her numbers. Miss Bampton allotted to her solo airs a warm quality of voice and expressiveness that made her contributions deeply satisfying. Mr. Gridley showed expert musicianship and knowledge of Bach traditions in his voicing of the Benedictus, and Mr. Baer gave sympathetic tone and dignity of sentiment to Et in Spiritum Sanctum. The applause, prohibited by special request between numbers, was of unusual warmth at the end of the two halves of the performance. The conductor, soloists and ensemble shared in the ovation which justly crowned their efforts at the end.

National Bureau for Blind Artists, Benefit Concert

Stell Andersen and Silvio Scionti, duo pianists, known to the local concert stage; Inez Lauritano, violinist, who won one of the Naumburg Musical Foundation's awards last year; Luigi Boccelli, blind tenor, and Melchiorre Mauro-Cottone, organist, were the soloists in a benefit concert held at Town Hall under the auspices of the National Bureau for Blind Artists. Walter Golde was at the piano for Miss Lauritano. Mr. Boccelli, Italian-American singer, who has studied with the late David Bispham, was making his New York recital début on this occasion.

The pianists gave a well coördinated performance of compositions by Zipoli, Bach-Saar, Chopin, Rachmaninoff and Saint-Saëns. Miss Lauritano revealed her rich talent in formidable numbers by Piani-Desplanes, Paradies-Dushkin, Paganini, Glazounoff and Wieniawski. Mr. Golde was an exemplary accompanist. Mr. Mauro-Cottone was warmly applauded for his playing of pieces by Bach and Bossi and for his sympathetic piano assistance to the blind artist. Mr. Boccelli has an extremely powerful and skillfully controlled vocal organ, which he uses with ease, radiating the pure joy of singing. His offerings—songs by Cesti, Rachmaninoff, Mauro-Cottone, Flotow, Bizet and Meyerbeer—met with a highly enthusiastic reception and he was encored. It was indeed an auspicious début. The audience was cordial and appreciative of the artists' presentations.

MAY 6

Concert of Chamber Music Compositions by Students of Juilliard Graduate School

A concert of chamber music works by students of the Juilliard Graduate School, all of whom are members of Rubin Goldmark's class in composition, was given in the concert hall of the school in the evening. The participants, as well as the composers, were Juilliard students; one thus had a remarkable demonstration of what this outstanding institution is doing in the development of creative and performing talents.

Both the quality of the works submitted for a hearing this year and the performances were of a gratifying professional calibre, and one had the impression that schools such as Juilliard are making a definite contribution in the form of real personalities that will play an important part in the future musical life of the country.

At least in the case of Paul Nordoff, the recent winner of both a Guggenheim Fellowship and an additional Bearns Prize from Columbia University, such a personality is evident. The program included two of his works, a string quartet in E minor, played by an ensemble composed of Harry Glickman, Fred Buldrini, Louise Rood and Mildred Sanders, and a piano concerto with string orchestra, performed by the composer and the school ensemble. The quartet shows easy command of form and pronounced skill in writing for the instruments. Mr. Nordoff has a fertile inventiveness and unflagging spirit in the development of his themes—qualities which were evident in even greater degree in the concerto, which has a strong admixture of jazz elements. This work is written with considerable brilliance for both the soloist and the string ensemble, and was so effectively performed that the final movement was repeated by acclamation. The best quality of the composition lay in the marked ability to capture an emotion, as was done in the moving final pages of the slow movement. If Mr. Nordoff is wise, he will not content himself with too facile conquests.

A considerable degree of originality was also revealed in the string quartet in F minor by Charles Naginsky, played by Charles Lichter, Robert Bernstein, David Dawson and Miss Sanders. Although the uncertainty of development in this work indicated that the composer has not yet attained a mature mastery of the form, the final movement was delightfully tuneful and spirited. There were other pages of well conceived thematic design, giving the impression that Mr. Naginsky's future works may be of considerable interest.

A violin sonata in D major by Grace Krick Sanford was played by Harry Friedman, violinist and Brooks Smith, pianist. A free-flowing, rhapsodical work of romantic accent and unfailing melodic fertility, this sonata was played in distinguished fashion by the young executants and won warm applause for the artists and the composer, who appeared to bow, as did the others on the program.

A word must be added for the excellent work of the two quartets and the string ensemble, the last conducted with no little professional authority by Mr. Lichter.

MAY 7

Corinne O'Hare

A recital by Corinne O'Hare, soprano, with Carroll Hollister as accompanist, was given in the concert hall of the Barbizon-Plaza. The program was one of many contrasts and rather unconventional in its makeup, including the aria Parto, Parto from Mozart's Titus, Delibes' O mer, ouvre toi, songs in Russian by Tschaikowsky and Gretchaninoff, a group in English by May H. Brahe, Mrs. H. H. A. Beach, Molly Carew and Bishop (Lo, here the gentle lark, sung with flute obbligato by Henry Zlotnik), a group of Lieder by Schubert and Schumann, concluding with Elsa's Dream from Lohengrin, and a group of Irish folk numbers, sung in costume.

Miss O'Hare revealed a voice of appealing quality and also an instinct for emotional expression, but her tones were not of sufficient breadth nor her command of technic secure enough to encompass the Mozart aria or the Bishop air with conviction. She fared best in the plaintive Tschaikowsky song and in several of the folk numbers, where her attractive personality and arch demureness added piquancy to the performance. Mr. Hollister's accompaniments were musicianly. The audience was warm in its appreciation.

Freiheit Gezang Farein

The tenth jubilee concert of the Freiheit Gezang Farein, assisted by orchestra, and conducted by Jacob Schaefer, was given at Carnegie Hall before a numerous enthusiastic attendance. The proceedings opened with the singing of International, followed by Vacht Oif (arranged by Mr. Schaefer); In Farmestung

(*Continued on page 15*)

Photo by Vandamm Studio, N. Y.

HENRI
DEERING

American Pianist

"Mr. Deering's playing was delightful."
N. Y. Sun, Nov. 23, 1932

"Real inspiration in his playing aroused the enthusiasm of a brilliant audience."
N. Y. Eve. Post, Nov. 23, 1932

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Premier Chicago Performances of Emperor Jones Applauded

Pagliacci Given on Double Bill with Clare, Tibbett and Chamlee in Cast—Tibbett Wins Acclaim as the Emperor—Performances Attract Capacity Audiences

CHICAGO.—Grace Denton deserves a vote of thanks from Chicago music-lovers for all that she has done musically for this city during the present season, and, above all, for presenting The Emperor Jones for the first time here. Two performances were given at the Auditorium Theatre, on May 2 and 5, and both brought capacity audiences.

Before reviewing the splendid work of Lawrence Tibbett and of his colleagues on the stage, words of praise must be set down for the manner in which Isaac Van Grove, the artistic director, conducted both Pagliacci and Emperor Jones. Under his forceful baton Leoncavallo's masterpiece scintillated, and Louis Gruenberg had in him an excellent interpreter. The conductor was ably seconded by four assistant directors—Julia Levine, Willard Rhodes, Dino Bigalli and Charles Lauwers. Then, Harry Beatty, the technical director, gave a treat to the eye, his stage pictures being most effective. Superb were the lighting effects of Edward Moore, and excellent the *mise en scène* of Paul Bachelor and Bernard Cantor, who staged Emperor Jones and Pagliacci, respectively. Leo Kopp, though not seen, added to the success achieved in the Emperor. His large chorus was more than adequate and to that body of fine singers and to the orchestra goes our unstinted commendation.

EMPEROR JONES

We do not know of any work which could have revived interest in grand opera more keenly than Louis Gruenberg's and Eugene O'Neill's Emperor Jones. Lawrence Tibbett, who created the role last winter at the Metropolitan, was the Emperor. It is doubtful if there is any other lyric artist who could encompass its difficulties, for it takes a man who has been in the movies to play the Emperor. Inasmuch as the Musical Courier reviewed Tibbett's performance in New York at length, it is sufficient to say at this time that he glorifies the American stage and that we were completely electrified by his magnificent singing and more so by his unforgettable portrayal.

He was well supported by a cast which included Giuseppe Cavadore, who made an excellent Henry Smithers, cockney trader; Constance Eberhardt as an old native woman, and Paul Bachelor, who created a stir as the Congo witch-doctor. The Negro extras were real artists also and contributed in making the performance praiseworthy in every respect.

PAGLIACCI

Pagliacci, which preceded The Emperor Jones, was equally successful. Marion Claire is by all odds the most effective Nedda that we have heard on our stage. Beautiful to the eye, she also charmed the ear with her song and she reaped the favor of the public after the Ballatella. Throughout the performance she was fêted both as an actress and as a singer.

Tibbett was the Tonio, in which his singing of the Prologue won him a well deserved ovation. Mario Chamlee, an old favorite, made a palpable hit as Canio and was recalled many times to the stage after his singing of the Lament. Giuseppe Cavadore did well as Beppo; likewise, Mario Fiorella as Silvio, even though he sang flat more than once. This was regrettable, as otherwise his Silvio would have been remarkably efficient.

To conclude, the production of Pagliacci and of Emperor Jones opened a new era of operatic possibilities in our city. Miss Denton already announces a presentation of Aida to celebrate the arrival of General Italo Balbao and the hundred flyers from Rome for the Century of Progress exposition late in June. This will be an open-air performance at Soldiers' Field.

SYLVIA TELL AT ORCHESTRA HALL

Sylvia Tell, the first American to be a *première danseuse* with an opera company, appeared in a benefit program for the Mothers' Milk Bureau, at Orchestra Hall, on April 29. Miss Tell, with her own ballet of twelve well-trained young girls, included many of her own dance creations new to Chicago. Among them was her terpsichorean poem, The Water Lily, with music by Tschaikowsky. Her solo divertissements included The Mind's Inferno, set to music of Beethoven, the Hejre Kati of Hubay, Idee Rythmique from the pen of Rudolph Ganz, and The Doomed Bride by Rubinstein.

Miss Tell's reëntry on the stage of her former triumphs caused ovational tributes throughout the evening. Well deserved was the enthusiasm of the audience, for Miss Tell displayed technical perfection of the dances of the nations essayed. Her suppleness, gestures, facial expressions are other qualities that were much in evidence. As remarkable as was her work, that of her well-trained ballet was no less interesting. The assisting artist, Leola Aikman, soprano, has often been heard here, and always to good advantage.

ARTHUR C. BECKER DIRECTS CHORUS

The archdiocese of Chicago school board presented the Chicago Catholic High School Chorus (under the direction of Arthur C. Becker) and the De La Salle Institute Concert Band (under the direction of Albert Cook) at the Auditorium Theatre, April 30. The large theatre was practically filled when Conductor Becker raised his baton to the chorus of 5,000 girls. They sang their program beautifully and Mr. Becker proved himself as efficient a choral leader as he is an orchestral conductor. It is to be hoped that the Catholic High School Chorus will be heard here during the Century of Progress Exposition.

The De La Salle Institute Band is a good organization, which made such a fine impression on this occasion as to create a hope of hearing them again in the near future.

CIVIC MUSIC ASSOCIATION'S FESTIVAL

For some reason the annual festival of the Civic Music Association, which took place at Orchestra Hall on April 30, was not well attended. The program was given by the combined children's choruses of the association's free classes in the parks and playgrounds of the city, in specially selected and arranged folk songs of various nations. The orchestral numbers and accompaniments were provided by the Civic Orchestra. The occasion also marked the first appearance of Marx E. Oberndorfer as conductor of the chorus. Mr. Oberndorfer was recently appointed musical director of the Civic Music Association Festival, succeeding Felix Borowski, who resigned after holding the post for many years. The children's chorus sang well.

Besides the chorus there appeared on the program four conductors, who have been receiving training for the past two seasons under the tutelage of Frederick Stock and Eric DeLamarter in conjunction with the Civic Orchestra. The four young men have attained reputations in musical circles here as professional musicians, but their prowess with the stick came to light only on this occasion. Albert Goldberg, pianist, critic and teacher, proved his ability in the overture to Mozart's Marriage of Figaro. Adalbert Huguelet, pianist and teacher, wielded the baton in the presentation of Luigini's Aubade and Keller's Valse Caprice. Robert S. Whitney, of the Whitney Trio and Ensemble, made a successful début as conductor in the Sibelius Valse Triste. Robert Sanders, another pianist and teacher, added to his reputation by directing the Rameau-DeLamarter Tambourin.

The concert was concluded by community singing under the direction of Frederick Carberry.

COLUMBIA SCHOOL'S GALA CONCERT

With a gala concert on April 28 at Kimball Hall, Columbia School of Music brought to a close the series of events presenting members of its faculty. The string orchestra, conducted by Ludwig Becker, opened the program with the Handel D major Concerto Grosso and closed it with a group by Bossi, Dvorák and Smetana. The orchestra, made up of students of the school, played with professional finish. Jeuel Prosser, contralto, sang a group of songs by Weingartner, Head, Mednikoff and Dvorák, artistically and with effective display of her well trained voice. Ruth Ray afforded some of the brilliant moments of the evening in a group of violin numbers. Her fine arrangements of two Negro spirituals proved her versatility and she played them excellently. Her performance of Heifetz' arrangement of Dinicu's Hora Staccato was particularly outstanding. Boulanger's Nocturne was exquisitely done, and she closed with a glittering interpreta-

(*Continued on page* 26)

Margaret Speaks Soloist with Mendelssohn Club

Margaret Speaks, soprano, was the guest artist at the last concert given by the Mendelssohn Glee Club in the ballroom of the Waldorf-Astoria, New York.

MARGARET SPEAKS,
Soprano.

Richard Crooks, tenor of the Metropolitan Opera Company, who was to have been the artist of the evening, was taken ill with laryngitis and Miss Speaks was engaged to fill his place.

Her program held songs by A. Walter Kramer, Edward German, Clarence Olmstead, and Landon Ronald. The ballroom was filled to capacity and Miss Speaks' performance was most enthusiastically received. In response to the applause she gave two encores, Sunshine and Happiness and A Message, both by her uncle, Oley Speaks.

B.

Collegiate Musical Programs Featured in Columbus

COLUMBUS, O.—Spring floods of collegiate musical activity have been inundating lesser local affairs of late. The large choral and instrumental organizations of Ohio State University and Capital each give an important concert at this time of year, preceded or followed by tours throughout this and other neighboring states. The high standards built up in recent years by Dr. Royal Hughes, dean of music at Ohio State, and Frederick Mayer, holding the same position at Capital, make these annual events worthy of the numerous attendance which they never fail to draw.

A member of Dr. Hughes' department, Eugene Weigel, is in charge of bands and orchestras. He is a capable and forceful leader and his grasp of scores is backed by an intimate knowledge of the technics of the instruments he leads. His Ohio State Concert Band gave an excellently chosen program in March.

No less important is the Ohio State Symphony Orchestra, which was heard in the new Men's Gymnasium April 23. The choice of program was discreet and tasteful. Jean Ramsey won honors by her playing of the Grieg concerto, and Clare Grundman's Fore- and Retro Cycle, an original student composition for orchestra, was received with keen interest.

Herbert Wall designed and conducted a fine program of male chorus music which was greatly enjoyed by a large audience when his Ohio State University Men's Glee Club was heard on the campus, April 30. Student directors and Norman Broadway, piano soloist of real accomplishments and promise, assisted Major Wall and his doughty songsters.

At Capital University, April 20, Wilbur Crist led the Men's Glee Club of that school in a fine program interspersed with instrumental solos. Harold W. Moench was a successful soloist in piano compositions by Chopin, Debussy and Moussorgsky. Fred Brobst and N. B. Finch were heard in more frivolous numbers on their respective instruments, flute and trumpet. This has been another triumphant year for Mr. Crist and his singers. For the second time in three years they are the champions of the state glee club contests.

The Chapel Choir, also of "Cap," gave an equally distinguished program a few days later. This locally unique choir does religious music only and always without instrumental accompaniment. Ellis Snyder, founder and conductor of the Chapel Choir, has consistently striven to match the ideals of the St. Olaf choir and its leader who holds an honorary doctorate from this Lutheran college in Columbus.

H. G. D.

New York Concerts

(*Continued from page* 14)

(Buglay); Vig Lid (Gretchaninoff); Budionishe Ferdlach (Davidenko); Pionerishe (Shainin); Koilnshniter (Faintuch); Zeier Gut (Shainin); Ai Hot Men Gevolt Unz Schlogn (Davidenko); and concluding with Geviter (text of American Revolutionary poets, selected by I. Greenspan and the Proletpen, music by Mr. Schaefer).

This singing unit is to be commended for its decade of achievements. Expertly trained by Mr. Schaefer it was a most impressive program, and the Schaefer items in particular were outstanding for their dramatic content. David Atwell was at the piano. The only reprehensible feature of the evening was the society's total disregard of time—the concert was to have started at 8:15 and did not begin until after 9 p.m.

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NEW YORK MAY 13, 1933 No. 2770

Will national monetary inflation do anything more than blow a bit more wind through the empty Horn of Plenty?

—o—

At last our farmer friend can buy his new radio set and that long cherished tuba that Billy wants to play in the town band.

—o—

Caption in the New York Times of May 4: "200 Business Men Show Vocal Skill." Excellent. But we musicians would rather read: "200 Vocalists Show Business Skill."

On the same date, the metropolitan dailies had these other headlines, showing how the tonal cause is spreading over our fair land: Rochester Hears New Native Music; Brooklyn to Get Six Operas; Cincinnati Hears Bach; Musician, 73, Found Dead in New Jersey.

—o—

Gardeners of Music

Now is the time of year when music teachers and schools show the fruits of their carefully nurtured gardens. Parents and friends are bidden to come and see how young America has grown from its tonal seeds. But even with the golden peaches of song, the rosy apples of violinistic prowess and the purple pomegranates of pianism hanging from the trees of music for their charmed gaze, many of these guests are completly unappreciative of the countless hours of exhausting labor the gardeners have spent in training the incipient musical flora.

They do not see the patience that has been expended to make the brown trunks of young trees strong enough to bear the gracefully spreading green-leafed branches. Nor can they mark the careful tending of soil in which these fragile growths of music are set—soil assiduously watered and cultivated each week so that even the weakest sapling might develop a sprouting bud to a full blown blossom, with at least one fruit hanging from a slender bough.

Parents and friends may not appreciate these ministrations by gardeners of this young American musical orchard, but the trees know, as they hold aloft their flowering boughs. And the gardeners stand leaning on their rakes of labor proudly conscious of work well done.

A Welcome Rescue

The decision of the publishers of The Musical Quarterly (New York) not to discontinue the issuing of this literate and interesting forum of musicological opinion is one to be applauded by all real lovers of the art. The details are not, of course, known by the casual outsider. But we can not forbear quoting the whimsical and delightful paragraph which appears at the head of the department, Views and Reviews, in the April issue of the Quarterly (a capital one, paying appropriate tribute to the anniversary of Brahms with articles on that master by Guido Adler, Sigismond Stojowski, Maria Komorn and Karl Geiringer). Although it is unsigned, one feels sure that the passage which follows is from the pen of Carl Engel, editor of the Quarterly, also director of the Music Division of the Library of Congress in Washington and one of our leading musicologists.

> The eclipse was total but brief [writes Mr. Engel]. The voices that rose at the moment of darkness, without swelling to a bitter wail of distress, formed a goodly chorus, commanding respectful attention, and rang sweetly in our ears. Their clamor blew a thawing breath into the counting-house. Icy resistance melted. What touched us most, perhaps, were the protests sent from abroad, from England and the Continent. Our distant friends were among those most insistent that the permanent extinction of our little tail-light would be regarded with disfavor. Therefore we are happy, indeed, to restore it to its mild effulgence, even though we must trim our headlights in order to save oil. But since this form of economy and adjustment was suggested by a number of correspondents, we trust that it will meet with the approval of the majority. To all those of our readers who expressed their friendly solicitude for the destinies of the Quarterly our warmest thanks.

And those who have long welcomed the Quarterly for its open-minded attitude to all questions of musical history and folk research will add their own warm thanks to Harold Flammer and his colleagues of the firm of G. Schirmer, Inc., for rekindling its flame. The American literary and musical world would have been decidedly poorer if that "icy resistance" had not melted.

—o—

Philharmonic Achievements

The close of the ninety-first season of the New York Philharmonic-Symphony Orchestra shows that venerable, and even hoary organization, as American institutions reckon their years, showing evidences of hearty life after having tossed off lightly another span of a mere 127 concerts in twenty-nine weeks. The threat of financial difficulties attendant on a loss sustained in a certain slight falling off of subscriptions (an understandable phenomenon in view of the times) has been dispelled by new energy and initiative on the part of the orchestra's efficient management and loyal sponsors. At the same time, a plain warning has been issued to the patrons of the orchestra that their support during the next season will determine whether the Philharmonic is to be perpetuated.

Plans already drawn up for the coming season, which will include thirty weeks (one more than in the present winter), contemplate a considerable reduction in admission prices to these concerts. The orchestra, as announced some weeks ago, will discontinue its out-of-town visits, with the exception of one concert in Hartford, Conn. This is a decision probably unavoidable in view of the expense attendant on such ventures, but one that will be regretted by the communities that have previously profited by these visits. It is to be hoped that the following season may see a resumption of these tours.

The program outlined for New York next year includes another Beethoven cycle on a more extensive scale, to include choral contributions by the Schola Cantorum, and also of special Wagner programs under Toscanini. The Italian *maestro* will return to lead the second half of the season, while the first will be in charge of Bruno Walter, Hans Lange, assistant conductor, will lead certain concerts, and Ernest Schelling will again pilot the popular children's and young people's series. The roster of soloists already announced includes a number of eminent figures. Thus the standards of symphonic fare are definitely assured.

It remains for the patrons of the Philharmonic to indicate their continued loyalty and support by the only practicable method, the placing of advance orders for seats at next season's concerts through the subscription lists that are now open. As America's leading institution in its field, not only because of its age but also because of the wide audience, both in this country and in Europe, to which it has brought performances of surpassing brilliance, under the musical direction of Arturo Toscanini, the Philharmonic has become a standard bearer, its playing a norm by which other musical readings are measured. It devolves upon New York to cherish mightily the privilege thus conferred upon it, of being the home and centre of orchestral achievements of so effulgent a nature.

—o—

Problems of the Prodigy

The twentieth century seems destined to go down in future histories of music as the age of the prodigy. Not that there were lacking examples of this *genus* extant in previous times: Mozart is the most outstanding proof to the contrary. At the close of the nineteenth century, the virtuoso in short trousers was not unknown. Josef Hofmann and Fritz Kreisler toured Europe as *Wunderkinder*, and also invaded the States in the guise of knickerbocker virtuosi (somewhat hampered, it is true, by the famous crusading zeal of the S. P. C. C., who feared for the dire possible results of such youthful application to the keyboard). There have been others whose eminence in later life by no means lent substance to the theory that the talents of the exceptional child are so many tapers destined to be snuffed out by too premature exercise. Notable examples early in the present century were Heifetz, Elman, Zimbalist, Seidel.

At the present time, the United States (and particularly the State of California) has rather the lead on the rest of the universe in the matter of supplying home-grown prodigies for the world. From the sunny Pacific Coast came Yehudi Menuhin, now a world celebrity of high rank, and Ruggiero Ricci, that much-contested and surprising younger brother of the bow, who has been touring Europe this season. Another phenomenon with a charm all her youthful own is the diminutive Ruth Slenczynski, who plays formidable piano programs at the age of six, and who has also taken her course from the Golden Gate to blasé Continental music centres in the last season or two. There are a large number of other young musicians whose industry is of a scope and seriousness that would doubtless have amazed our more leisurely ancestors. Among those who have appeared in New York during recent seasons, one must mention Guila Bustabo, Noah Bielski, Paul Musikonsky and Stephen Hero. Those who have outgrown their original youthful estate and developed into mature performers of fine attainments include Shura Cherkassky, Jerome Rappaport, and others. Meanwhile, the other countries have not been remiss in producing their share. The latest report comes from Australia, where Philip Hargrave, a ten-year-old pianist from Adelaide, is playing before large audiences in the principal cities, on a lengthy concert tour arranged under the Tait management. France and Italy have also had their child phenomena in the performing field.

The problems raised by all these brilliant and unusual cases of talent are manifold. Not least is the claim of normal development to which every child seems entitled. Happily, the time seems past when pessimists can predict a speedy eclipse solely on the basis of an early manifestation of genius. There have been too many cases where this legend has been proved false. But the prevalence—even the epidemic of *Wunderkinder* in recent years points to a higher tempo in modern life, which matures the young early and tends to foster precocity during tender years.

The question that must be faced by all those who have the destinies of such children in charge is plain: Does the regimen adopted, in an effort to foster their early artistic maturity, seem likely to make them happier individuals and more useful to society in later years? Answers to such a query will, of course, vary. But it seems a cruelly high price to pay for an early artistic "flowering," as the Montessori disciples used to call it, if it is bought at the price of premature boredom and satiety on the part of a young-old victim.

Sometimes the divine afflatus, as in Mozart, was of such rarity as to light the way for many generations of grateful mortals and to make Salzburg a world art centre and shrine for devotees of this art. But the tragedy of that life remains a pitiful one, a never-ending reproach to the Philistines, the commercial-minded and the unfeeling, who, hearing, have not the intelligence or the humanity to understand. If the frail bodies of a Mozart, a Schubert or a Chopin had been preserved past middle life by the care and nurture that was owing to such divine endowments, how immeasurably richer all of us might be today! Can such a loss be computed in the terms of money? And since, in the larger sense, figures of unusual talent belong to the world at large, the responsibility for their continued happiness and productivity devolves upon all of us, who can only hope to benefit by exercising that right.

VARIATIONS

By Leonard Liebling

Harry L. Clapham, Washington, D. C., sends me an unusual and decidedly interesting volume published by him, called Melody Magic.

The book, in the size and shape of an ordinary music page, consists of a long introductory biographical sketch, many pictures, and facsimiles of programs and complete piano compositions by William Henry Palmer, better known under his stage-name of Robert Heller, pianist-composer and celebrated prestidigitator.

An echo from the earlier American days, these pages, and I remember my father speaking often about Heller, whom he knew intimately and declared to be a good pianist and an extraordinary magician.

Heller, an Englishman, was born in 1830, and died in 1878, at Philadelphia. When he was fourteen, and living in London, he won a Royal Academy of Music scholarship there. Later he studied with Thalberg. Seeing a performance by the famous sleight-of-hand artist, Houdini, Heller decided to adopt magic as a profession, and when he was twenty-one, gave a performance in London, nearly altogether a copy of Houdini's tricks and illusions.

The following year found him in America, where he made his New York début at Niblo's Saloon (1852) but—as a pianist, at a concert given by Camilla Urso, Belgian violinist. In 1854, Heller played frequently with the Germania Musical Society in Boston, and his numbers were Beethoven's G major concerto, Mendelssohn's Rondo Capriccioso, the same composer's Rondo Brillante, Thalberg's Don Giovanni Fantasia, solos by Chopin, etc. He also conducted a concert in the series given by Aptommas, noted harpist.

On December 9, 1852, the New York newspapers announced that Robert Heller, the "Prince of Wizards," would inaugurate his "miraculous entertainments," December 20, at his "new and gorgeous hall, 539 Broadway," known as "Heller's Saloon of Wonders." He performed before crowded houses for 200 nights and matinees, in spite of competing attractions like Thackeray's lectures at the Church of the Divine Unity; Mazeppa, at Niblo's Garden; Mme. Alboni in The Daughter of the Regiment (Broadway Theatre); Henrietta Sontag's recitals (Metropolitan Hall); Barnum's Museum, and "Professor Morton," who exhibited the effects of nitrous oxide, or laughing gas.

About 1855, Heller retired, married a Miss Kieckhoeffer, and settled in Washington, D. C., as a fashionable piano teacher. However, the call of magic was too strong, and in 1861, he returned to the stage, where he remained until he died, seventeen years later.

He appears to have been renowned especially for his "second sight," or mind reading exhibition, performed with the aid of a Miss Haidee Heller (no relative) who sat on the stage and revealed names, dates, etc., communicated to the magician by the audience as he wandered about the house, and which he relayed "telepathically" to Miss Haidee. It is revealed by the biographer, Mr. Clapham, that Heller had a confederate in the audience, to whose seat there was attached a telegraphic apparatus, and that worthy, receiving signals from the magician, would flash them to the lady on the stage.

The Heller piano music in the Clapham volume constitutes a curiosity in itself. The compositions, in complete facsimile, show even the pictorial title pages, and the printing will bring back naïve memories to our oldest musical inhabitants. The works included are The Soldier's Adieu, Etude de Bravura, Caprice Sentimentale, and Souvenir d'Hiver (Valse Brillante) dedicated to Sigismund Thalberg. The last named piece is excellent salon music of the period, especially in its fourth section (page 12) whose theme is a note for note borrowing from Chopin's Valse, op. 42, in A flat.

An exceptionally striking facsimile in the Clapham book is the program of a concert given in 1854 at Boston, by the Germania Musical Society. Heller played an original fantasia on that occasion, and the orchestra performed this number: "Grand Overture to 'Tannhäuser' (by general desire) Wagner."

* * *

From Joseph Szigeti I receive a Paris letter in which he tells of his recent transatlantic trip on the same vessel with George Bernard Shaw. These are some of the violinist's experiences with the author:

"I had a long talk and walk with G. B. S. on board the Empress of Britain (I was one of the rarely favored ones). He was in great 'verve' and regaled me with many anecdotes from his days as a music critic: the days of Joachim, Ysaye, Remenyi, Ole Bull. He said that in those days violinists really *looked* the part, whereas now: the one who *looks* like a violinist is—Einstein . . . . Shaw also spoke of the shock Wagner's music was to Victorian audiences, and gave me—in a remarkably musical voice for a man of his age—an imitation of what the ears of that period *expected* after the first bar of the Liebestod (making up a typical Victorian 'ballad tune' out of the Liebestod motive) and later singing what they *actually* heard." . . . .

* * *

The Chopin Festival at Palma de Mallorca (Majorca) is set for the end of this month and part of June. Herewith, the dates and programs:

May 20 (at Palma)—Association of Young Polish Musicians in Paris, in contemporary Polish works.

May 21 (at Valldemosa)—Association of Young Polish Musicians, in works of Chopin.
Capella Classica of Mallorca, conducted by Juan M. Thomas and Manuel de Falla, in the world première of a new choral composition by the latter.

CAPELLA CLASSICA DE MALLORCA
(at Palma) with Rev. Juan M. Thomas as conductor, and Manuel de Falla as guest.

June 3, 4, 5 (at Palma)—Madrid Symphony Orchestra, Capella Classica, Mary Garden and George Copeland, in programs devoted to the works of Debussy.

* * *

In February, de Falla visited Majorca, and during his stay on the island, busied himself with the completion of his latest large opus, named L'Atlantida. He also officiated as conductor of the Capella Classica (Palma) in a program comprising numbers by Debussy, Stravinsky, Victoria-de Falla, etc.

* * *

From Mme. Berta Gerster-Gardini, vocal pedagogue: "A few days before Toscanini sailed for Europe, I read to him (translating into Italian as I went along) your Nazi-Walküre parody, in Variations, April 22. The *maestro* rocked and shouted with laughter."

* * *

Ursula Greville, editor of The Sackbut (London), has this in her April number:

> As a rule, where music critics are gathered together, warmth and friendship seem absent. They seem more dried up than men in the other critical faculties who have to deal with pictures and books and the theatre. The destruction a bad critic metes out can never be overtaken. Music must be heard to be appreciated, and many a fine artist and composer has had his talent blunted and starved of growth to make some critical jape for a person whose single talent rests in a pernicious use of words.

And I always looked upon you as a pal, Ursula.

* * *

Colleague Simon Snooper is vacationing, but had he been at the final meeting of the Musicians' Club on May 1, he would have written a paragraph like the following:

"I crawled under a rug at the Parrakeet Room in the Waldorf-Astoria, and peering out sneakily, enjoyed the doings of the bunch, even though some of them stepped on me several times. Henry Hadley, the president of the club, made speeches in his most urbane vein, and when Hank is urbane, nobody can beat him at it. The *séance* began with some singing by Elda Vettori, and oh me, oh my, how that baby warbled serious arias and humorous songs. Little Verna Carega, dressed up in a male Tuxedo, gave several amazingly clever skits and wound up with some real skyhigh operatic top tones. More of them came from Giuseppe Barsotti, tenor of the San Carlo Opera. John Palmer, funny as ever, contributed his inimitable recitations and piano stunts. Mrs. Jessamine Harrison-Irvine was on hand all evening with swell accompaniments, most of them read at sight, I'll bet.

"When the refreshments arrived, somebody put the remnants of a plate of goody-goody chicken a la king on the floor, and, adored readers, did I reach out from under the rug, and grab that edible! Just then a waiter spied me, and I had to make a get-away. However, later I climbed along the molding near the ceiling, and reached the chandelier, from where I swung myself into the ventilator opening and looked down on Uncle Joe Priaulx, Arthur Bergh, Freddie Jagel, W. L. Coghill, and Carl Tollefsen, telling L. L. that, as a member, he ought to be ashamed of himself for visiting the club gatherings only once each winter. L. L., guilty and abashed, promised to reform next season. Mrs. Guy Bush, *bella ragazza* (Italian), Los Angeles composer and pianist, came up just then and told L. L. that "the Musical Courier is doing a great work," whereat its editor looked puzzled.

"Everybody got *glücklich* (German) when prexy Hadley outlined the prospects for next *saison* (French) and I got a kink in the neck from the draught in the ventilator."

* * *

An article in The Musical Quarterly (April) that should interest all serious musicians and students of composition, is Bernhard Ziehn, Precursor, by Winthrop Sargeant. That writer had his musical training from Julius Gold (a pupil of Ziehn) the well known theory pedagogue of San Francisco, and shares his instructor's enthusiasm for the deeply learned and far seeing system of Ziehn.

The late Marc A. Blumenberg, on a visit to Chicago over thirty years ago, became acquainted there with Ziehn, and first brought him into general prominence with articles written in the Musical Courier. The eminent theorist, subsisting modestly by giving lessons, had already written several of his epochal works and was working at others, in the form of books and essays.

Mr. Sargeant quotes tellingly to show that Ziehn's basis of harmony comprised many of the combinations which later were credited to Schönberg and other impressionists, as their "innovations." Ziehn worked far ahead of his time, and some of his radical discoveries appeared in print as early as 1886. His fund of musical scholarship, as exemplified in his writings, cannot be regarded as less than vast.

To show that Ziehn could make his knowledge and ideas produce practical results, one has only to remember a partial list of his pupils—John Alden Carpenter, Hugo Kaun, Julius Gold, Wilhelm Middelschulte, Fannie Bloomfield-Zeisler, Eleanor Everest Freer, Glenn Dillard Gunn.

Bernhard Ziehn was easily the most significant American theorist of his day, and it is well that Mr. Sargeant reminds this generation to examine works which are as timely and useful now as when they first astonished those who realized the significance of the new musical message from Chicago.

* * *

"A combination of saxophone and clarinet has been invented by a Londoner. He had, as the saying goes, very little to do."—The New Yorker.

* * *

How to Enjoy Music, is the name of Ethel Peyser's latest volume, published by Putnam's Sons. The book has not come to my desk as yet, but I wonder whether she has included these advisory directions for concert goers:

Don't wear tight shoes at a musical function.

Don't eat pickles and ice cream before starting out.

Don't fall asleep during the performance.

Don't read a newspaper, book, or the program advertisements, except possibly during intermissions.

Don't talk to your neighbor except *molto pianissimo,* and stop at once when you are "shushed."

Don't rustle your program, or the paper-covered caramels.

Don't drop your umbrella, cane, or opera glasses.

Don't become fascinated watching someone's gown, necktie, nose, or bald knobs.

Don't judge late comers, seat-bangers, or toe tramplers, lest ye be so judged yourself at some time.

Don't read critical reviews next day in the newspapers.

FOREIGN NEWS IN BRIEF

Casts and Performances of Munich Festival Announced

MUNICH.—Preparations for this year's Wagner-Mozart Festival have been completed. Among the singers who will appear are Frida Leider (Isolde, Brünnhilde), Maria Olszewska (Brangäne, Erda, Waltraute), Elisabeth Schumann (Susanna), Hans Hermann Nissen (Wotan, Sachs), Wilhelm Rode (Wotan, Sachs) and Franz Völker (Tristan). Among the guest-conductors are Richard Strauss and Sir Thomas Beecham. Paul Schmitz, who has been elevated to the post of general music director in Leipsic, will make his final appearances in Munich during the festival. Wagnerian works, including Rienzi, Walküre, and Götterdämmerung, have undergone complete restudy and will be equipped with entirely new stage settings. The festival opens on July 18 with Rienzi.

A. N.

Famous English Festival to Survive

LONDON.—The Norfolk and Norwich Musical Festival, which takes place triennially, is to be given in 1936. The last festival was in 1930, but the 1933 festival has been postponed. Great relief is felt over the news that the venerable institution is not to be allowed to expire.

C. S.

Massine for Vienna Opera?

VIENNA.—In accordance with its intention to reform and improve its ballet, which is in a deplorable condition, the Vienna State Opera is now negotiating with a number of foreign ballet masters. The most probable seems to be the engagement of the Russian dancer, Massine, a former member of the Diaghileff Ballet.

A. R.

Wolff & Sachs Close

BERLIN.—Wolff & Sachs, the prominent Berlin musical agency, has had its license withdrawn by the German Government, and is no longer in business.

L.

Malcolm Sargent's Tour Cancelled

LONDON.—Dr. Malcolm Sargent, conductor of the Courtauld-Sargent concerts, the Royal Choral Society and the Children's Concerts, has been obliged to cancel his proposed world tour, and particularly his engagement to organize and launch the Australian Broadcasting Orchestra this summer. He has been successfully operated on for a tubercular condition, but has to undergo a long period of rest. All his English engagements for the balance of the season are also cancelled.

On the other hand, the plans for the fifth season of the Courtauld-Sargent concerts under his direction have already been announced. Six pairs of concerts (instead of "triplets," as this year) will be conducted, one each by Otto Klemperer and Georg Széll (of Prague) and the rest by Sargent. The programs will include the first performance anywhere of Bax' fifth symphony, and the first modern performance of a Mozart violin concerto, extant in manuscript but unorchestrated until now scored by Marius Casadesus. This will be played by Yelly d'Aranyi. The other soloists of the series include Schnabel and Hubermann.

C. S.

Foresta-Hayek Scores in Palermo

PALERMO.—Franco Foresta-Hayek, American tenor, has concluded a highly successful engagement in the historic Palermo opera house, the Politeama Garibaldi, in a company which included Gilda Dall Rizza, Edith Mason, Rosetta Pampanini, Beniamino Gigli, Giuseppe Danise and Ippolito Lazzaro—all well-known to American audiences. The chief conductor was Umberto Berrettoni. Franco Foresta's Pinkerton, which he sang to the Butterfly of Edith Mason, aroused particular enthusiasm.

S.

Bachner Pupils for Zürich Opera

BERLIN.—Carin Carlsson, young Swedish contralto and Artur Cavara, tenor of the Berlin Civic Opera for the past three years, have been engaged for the Zürich Opera next season. Miss Carlsson has been singing at the Essen Opera for a year. Both singers are pupils of Louis Bachner, who also is the teacher of Sigrid Onegin and Heinrich Schlusnus.

T.

Harriet Cohen Triumphs in Vienna

VIENNA.—Harriet Cohen, English pianist now touring the Continent, has scored outstanding successes here. In Berlin the British Ambassador and Lady Rumbold attended her concert, which took place shortly after Hitler's accession to power. After Vienna Miss Cohen appeared in Budapest. She has been invited to play a Mozart concerto under Bruno Walter this summer.

F. R.

From Our Readers

Justice to a Race

Tuskegee Institute, Alabama.

To the Musical Courier:

In the issue of February 25 you carry a note with respect to the use of the capital "N" for the word Negro, and a statement of your future policy with respect thereto.

As a representative of the institution which has found frequent and favorable mention in your columns, I want to express to you the satisfaction which this announcement gives to all connected with the institution.

There are some things about our life and experience that are not readily apparent to those who dwell on the other side of the color line, and I take the liberty of making an explanation that perhaps might not have otherwise easily entered into your mind.

Newspapers that use lower case for the seasons do it consistently: spring, summer, fall and winter are all written in the same style. It would be curious, however, if they should use capitals for Spring, Summer and Fall and then use lower case for winter.

It is that practice in writing the word Negro to which our people take exception. If the names for all the races were written in lower case, then we would expect the word Negro to be written in the same way; but it is a curious thing to write Indian, Chinese, Malay and negro. In other words, our people protest the discrimination here as in other lines, which discrimination is to us odious in its implications.

A great many publications have come to see the matter in this way, including the New York Times. Within the last few years this policy is being more and more widely adopted in Southern newspapers. Within the last year all the newspapers of the City of Birmingham, Ala., have adopted this practice after an immemorial custom of writing the word in lower case. A curious anomaly is that our nearest neighbor, the Montgomery Advertiser, uses the capital in its editorial columns and lower case in its news columns. For what reason, I do not know.

I offer this by way of explanation. Again I want to thank you for the favorable mention which you have made from time to time of the Tuskegee Choir.

Sincerely yours,
G. LAKE IMES,
Secretary.

Buenos, Buenos Aires!

Buenos Aires.

To the Musical Courier:

In the Musical Courier of April 1, I notice an item which states that the Colon Opera has had its subsidy for 1933 lowered to 800,000 pesos. There is a mistake in this information concerning the Colon. Last year the city council voted a subsidy of 600,000 pesos to face the opera season, and this year that subsidy has gone up to 800,000, without counting more than a million pesos which is annually voted to support the choir, orchestra and ballet corps of the theatre.

As I understand that the Musical Courier is a review of the world's music, I think that the Colon Theatre and its season do not receive the credit they deserve in your esteemed journal. Nowadays, when nearly all the opera houses of the world are facing difficulties in going on with their seasons, the Argentine municipal government is worthy of a word of praise because, in spite of financial difficulties, everything possible is done to make the season a success. It is also interesting to know that all the Colon performances have been broadcast by the L. S. I. (Municipal Broadcasting Company) since 1927, and for some years before by a private company.

I shall not finish this letter without expressing the pleasure with which I read the Musical Courier, which is always so interesting and complete in its news and criticisms.

Yours very truly,
J. M. WHITE.

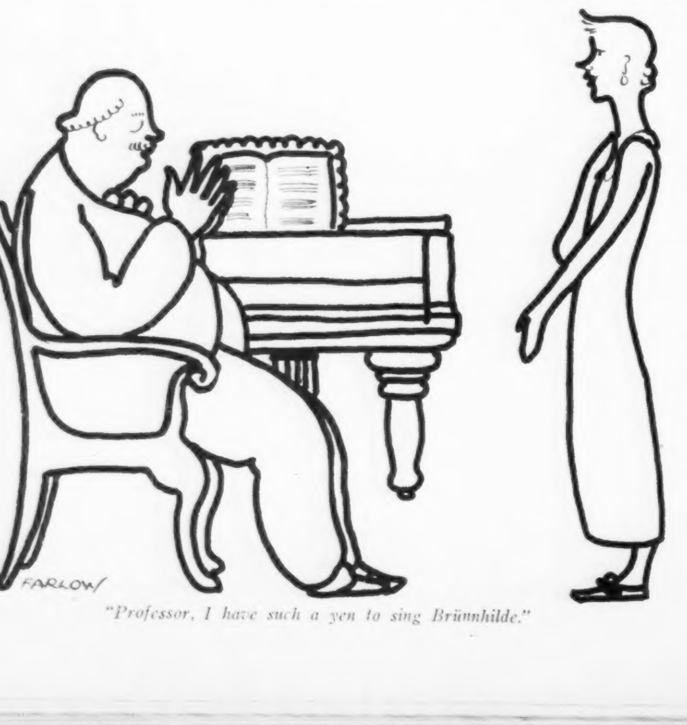
Comes The Musical Courier

Westborough, Mass.

To the Musical Courier.

. . . I am among the most ardent admirers of your magazine, and every Saturday finds me up with the robins bright and early, peering down the street to see if the postman has yet rounded the corner, bearing the weekly offering . . .

Sincerely yours,
ELIZABETH D. JACKSON.



"Professor, I have such a yen to sing Brünnhilde."

Gerard Hekking, French Cellist and Teacher

Gerard Hekking, French cellist and pedagogue, was born in Nancy. After having won first cello prize at the Paris Conservatory, he played a year in the Paris Opéra Orchestra, then was engaged as professor at the Royal Conservatory of Amsterdam and as cello soloist of the Concertgebouw Orchestra under Mengelberg. From 1903 to 1914 he remained at these posts, the while making numerous concert tours.

(Photo by Studio Iris, Paris.)
GERARD HEKKING

At the end of the war, he returned to Paris, where he opened a studio and from there made concert tours throughout Europe, America and the Dutch Indies. Simultaneous with the opening of his studio in 1919, M. Hekking was called to teach at the Paris Conservatory. His Parisian home contains a private concert hall and here M. Hekking not only gives his pupils the opportunity to play to audiences, but every season offers a course of concerts by eminent artists.

Gerard Hekking will conduct master classes at the Eastman School of Music, Rochester, N. Y., this summer. He is sailing for America in July.

OBITUARY

Sigfrid Karg-Elert

LEIPSIG.—Sigfrid Karg-Elert, best known contemporary German composer for the organ, died here at the age of fifty-three. He was born in Obendorf-on-Necker in 1879, and studied at the Leipsic Conservatory, with the assistance of Grieg, Reznicek and Reisenauer. He taught first at Magdeburg, then, to the time of his death, at the Leipsic Conservatory. His innumerable compositions for the organ followed orthodox harmonic lines, but were highly elaborated polyphonically. He also wrote much music specifically for the harmonium, and published several teaching manuals, methods and exercises for that instrument. He visited the United States in 1932, giving recitals of his works in many American cities.

R. P.

Mrs. Wilfried Klamroth

NASHVILLE, TENN. — Elizabeth Buford Goodwin Klamroth, wife of Wilfried Klamroth, vocal teacher of New York, died here after a long illness. This city was Mrs. Klamroth's birthplace. Her husband, a son and several brothers and sisters survive. Mrs. Klamroth studied music at the Cincinnati (O.) Conservatory of Music and in New York, and engaged in research work abroad. Her knowledge made her a valuable collaborator in her husband's work.

C.

Caroline Lowe Hovey

CLEVELAND, O.—Caroline Lowe Hovey, vocal teacher of New York, died in this city on April 28 at the age of sixty-four. Mrs. Hovey was born near Medina, O., where she spent her girlhood, later moving with her family to Cleveland. She attended Oberlin College and graduated from the music department there. She also studied in Europe, working with vocal and organ teachers in London, Paris, Rome and Berlin.

For many years she maintained a vocal studio in the Old Arcade in Cleveland and was organist during this period in the Cleveland First Methodist and Christian Church. In 1916 she went to New York and opened a studio. Two years later she married Prof. Horace M. Hovey, connected with the faculty of Columbia University, and continued her teaching.

Mrs. Hovey was an officer of the New York Singing Teachers' Association and of the Federation of Music Clubs; a member of the National Guild of Organists, the MacDowell Society and the Delphians. She was active as organist for some years at the Baptist Temple of Brooklyn, N. Y., and various Christian Science churches of New York City.

R.

Pietro Minetti

BALTIMORE, MD.—Pietro Minetti, who had been made a Chevalier of the Italian Crown by the King of Italy, died here on May 4. He was the oldest member of the faculty of the Peabody Conservatory of Music, both in age and length of service. Chevalier Minetti was born in Italy seventy-five years ago. He was a graduate of the Conservatory of Milan and was head of that institution for a short time before joining the Peabody staff in 1894.

N.

Ewald Strasser

BERLIN—Ewald Strasser, German composer, and professor at the Württemberg High School for Music, died in Stuttgart at the age of sixty-five. For many years previously he had taught at the Cologne Conservatory. His compositions include chamber music, songs, orchestral and choral works.

A. M.

John Hubbard

John Hubbard, retired lawyer and former treasurer of the International Banking Corporation, who had a long-abiding interest in music and philanthropy, died in New York on May 7. He is survived by his wife, Helen Fahnestock Hubbard, who donated a $200,000 building to the Neighborhood Music School.

John Herbert Davis

MILLVILLE, N. J.—John Herbert Davis, musician and teacher of music, who had made his home here with a nephew during the past year, died suddenly on May 3. Mr. Davis was a resident of Virginia before coming to Millville.

S.

J. E. Belair

MONTREAL, CAN.—J. E. Belair, French-Canadian music publisher, and editor and publisher of Passe-Temps, an art review, died here on April 26.

C.

Miscellaneous Concerts and Musicales

Scandinavian Organization Presents Concert

The forty-fifth annual concert given by the Scandinavian Workingmen's Singing Society and the Swedish Relief Fund, took place in Washington Irving High School, New York, on May 7. Karl Sylvan is musical director of the society, and the soloists were Aroldo Lindi, tenor, Max Froehlich, cellist and Fred Carlsten, baritone. Choral numbers were by Petshke, Heimer, Abt, Witt, Wennerberg-Reuter, Olson, Borg, Kuhlau and Olsen.

Mr. Sylvan led his forces in performances of unison and precision, which were enjoyable for interpretative sincerity. Mr. Carlsten gave pleasure in his solo passages. Mr. Froehlich (with Mona Froehlich, accompanist) played the Variations Symphoniques, op. 23 of Bœllmann and pieces by Henry Burck, Godard and Grieg, displaying good tone and warm feeling. Mr. Lindi gave two groups, the first listing items by Henri Duparc, Chausson, Griffes and Carpenter, the second, four songs by the Scandinavians Körling, Jonsson, Rangström and Sibelius. The tenor sang with the characteristic excellence of voice production and expression that is his, giving each song a vivid delineation that brought out individual flavor and style. Another offering was the Improvviso from Andrea Chénier. He won applause that amounted to an ovation, and was forced to respond with six encores. Carroll Hollister, at the piano for Mr. Lindi, furnished discreet and artistic support. L. S.

* * *

A W A Audience Hears Grace La Mar

An audience which filled the hall and included many musicians heard a recital by Grace La Mar, contralto, on May 5 at the A W A Clubhouse, New York. The varied and interesting program listed an Italian group, German songs by Hugo Wolf and Strauss, French numbers by Fauré, Petridis and Clergue, and, in English, Serenade (Carpenter), The Fountains (Taneieff), The Lake Isle of Innisfree (Herbert) and A Feast of Lanterns (Bantock).

Miss La Mar has a voice of beautiful quality, well under control and expressive of discriminating musicianship. Her singing has the artistic depth and polish which comes from much thought and study given to interpretation, phrasing and projection of mood. Her diction in all the languages she sang was impeccable. The listeners were appropriately cordial in their reception of Miss La Mar's offerings. Sympathetic accompaniments were played by Alfred Boyce. N. S.

* * *

Alliance Symphony Orchestra

Isidor Strassner conducted the May 7 orchestral concert of the Alliance Symphony Orchestra, New York, with contagious vigor, stimulating the players to do their best. Beethoven's second symphony was particularly well presented with spirit and rhythmical swing. The Egmont overture was likewise performed in high-class style, and three Hungarian dances were programmed in recognition of Brahms' centenary. In the performance, Mr. Strassner's knowledge of instruments, his thorough rehearsal and the enthusiasm he put into the work, resulted in clean-cut performances, by far the best yet played by this group of young people, who rose repeatedly in response to applause. Mae Rich, trumpeter, played solos with good tone, and Abe Rosen, harpist, won deserved praise for his performance of the Bach Bourree in B minor. F. W. R.

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Senior Orchestra of Mannes School

Paul Stassévitch led the senior orchestra of the David Mannes Music School, New York, in its annual concert on May 3. Carleton Sprague Smith, guest flutist, and Arthur Dann, pianist, a pupil of Newton Swift, were the assisting artists. The program opened with Bach's suite for strings and flute, followed by three pieces for string orchestra (Frank Bridge's Lament and two numbers by Aaron Copland, a Lento molto and a Rondino). Mr. Dann played the Brahms D minor capriccio, B flat major intermezzo, and the Chopin F major ballade. The final offering comprised four of Bossi's Intermezzi Goldoniani, played by the orchestra. G.

* * *

Clarke Pupil Plays at Philadelphia Musical Academy

PHILADELPHIA.—Ruth Oehler, pupil of Joseph W. Clarke at the Zeckwer-Hahn Philadelphia Musical Academy, and the winner of this year's MacDowell Club Award in New York City, gave a piano recital on April 29. She was assisted by Charles Wright at the organ. Six Chopin numbers comprised the first part of her program, the second holding Debussy and Liszt pieces, En Auto and En Chemin de Fer by Poulenc and three Prokofieff items. Miss Oehler's tone is one of pliancy and smooth variance, lending itself admirably to modifications of sonority and color. She has artistic poise and projects her conceptions with a technical deftness which conveys her interpretative intent with gratifying clarity. The audience accorded her warm appreciation. S.

* * *

Leone-Sugarman Recital

At the Community Theatre, New York City, on March 29, a joint recital was given by Giuseppe Leone, baritone and Louis Sugarman, pianist. The latter opened the program with the Brahms Rhapsodie in B minor, after which Mr. Leone sang a group by Stecchi, Mozart, Scott and Dunn. Later Mr. Leone contributed the aria, Eri Tu from Un Ballo in Maschera (Verdi) and a final group by Pergolesi, Leoncavallo, Sugarman and McFayden. Both artists were well received by large audiences. V.

* * *

Grace Austin Entertains Matinee Musicale

The annual business meeting of the New York Matinee Musicale (Rosalie Heller Klein, president) was held on April 30 at the New York studio of Grace Leadenham Austin. Following the meeting a musical program was given which had been arranged by Minabel Hunt, chairman of the day. Constance Eisenberg, twelve-year-old pianist, played Bach, Liszt, Debussy and Mozart numbers, as well as several encores. Herman Krasnow, violinist, accompanied by Lillian Krasnow, was heard in Chausson's Poeme, and Annette Royak, Russian lyric soprano, gave an all-Russian group, telling something about each number before singing it. Robertina Robertson, contralto, sang three of the popular Austin songs, including The Soul Undaunted, Let Us Sing a New Song and Constancy; the last mentioned was encored. C.

* * *

Tirca Karlis Dance Recital

Ten dance numbers were offered by Tirca Karlis in her recital at the New School for Social Research on May 7.

Miss Karlis has obviously given her subject much thought and study. Technically she knows what to do, though a few times on this occasion the impression was gathered that there was a slight uncertainty of execution. As the program went on this lessened. The artist has imagination, though a more intense line of demarcation in moods would give greater contrast to her numbers.

Especially at ease in the more lyrical interpretations, Miss Karlis danced especially well in numbers entitled Geometrics, subtitled Line and Circle, Dedication and Melodie. Two humorous sketches, Grotesque and Peasant Dance, found great favor; in the former the hands were used to advantage.

It was interesting to note what effects Miss Karlis achieved with a black drop and simple costumes. M. T.

* * *

Lucile Dresskell and Grace Force in Song Pictures

Song pictures in costume were presented by Lucile Dresskell, soprano and Grace Force, contralto, April 25, under the auspices of the Columbia Dames at the Grace Dodge Rooms of Teachers College, Columbia University. Miss Dresskell is an artist pupil of Solon Alberti and Miss Force coaches with this teacher. The program offered excerpts from Flotow's Martha, four Old World Dance Songs (gavotte, minuet, sarabande and gigue) by Montague Phillips, the duet from the second act of Madam Butterfly, and three duets from Humperdinck's Hänsel and Gretel, entitled Dance, Prayer, and Before the Witch House.

Both singers performed their parts with spirit and dramatic feeling, and disclosed opulent, well controlled tone and concerted stage action. Miss Dresskell's voice is of clear, ringing quality, excellently modulated and warmly expressive. Miss Force proved an able exponent of the contralto register, and the two were the recipients of unstinted applause. Their costumes were effective and colorful and lent appropriate visual supplement to the vocal performance. Henry Nelson provided musicianly support at the piano. M. L. S.

* * *

Sibyl Sammis MacDermid Artists in Spring Musicale

Artists from the studio of Sibyl Sammis MacDermid presented a spring musicale at Aeolian Hall, New York, on April 25. They were Mildred Johnson, contralto; Grace Keilt, soprano; Wallace Magill, baritone; Elton Calkins, tenor and Helen Huit, accompanist.

Miss Johnson is familiar by reason of her radio, church and recital appearances. On this program her offerings were I Call to Mind a Day (MacDermid), Quelle Souffrance (Lenormand) and as an encore, A Feast of Lanterns (Bantock). She has a charming stage presence and in her singing revealed sound musicianship and a richly hued coloratura voice. Miss Keilt showed promising talent in At Eve I Heard a Flute (Strickland), Pace, Pace, mio Dio (Verdi's La Forza del Destino) and an encore. Her voice is of good range and skillfully controlled. Mr. Calkins gave pleasure in O That It Were So (Bridge), Che gelida manina (Puccini's La Boheme) and as an extra, Sylvia (Speaks). His diction was pure and his shading of texts, excellent. Mr. Magill evidenced fine vocal art and marked interpretative ability in Der Ton (Marx), Der Sieger (Kaun), and in addition Shortnin' Bread (Jacques Wolfe) which wellnigh brought down the house. Miss

(*Continued on page 28*)

The First Meeting of Chopin and Liszt

(*Continued from page 6*)

deeper penetration amongst musical brothers, than between Liszt and Chopin, if one does not consider Liszt's subsequent role as generous inspirator of the great Wagner.

Chopin was to hear Liszt's playing shortly after this wonderful evening and it was to him as great a revelation as Chopin's concert was to Liszt. He declared openly that no one could play Chopin like Liszt and that it was only when Liszt took in hand all the beauty of his Muse that its luminosity became a divine message to the public.

One evening Chopin and Liszt were together, and while Chopin was writing a letter to his friend Hiller, Liszt played so beautifully on the piano that Chopin wrote: "I am writing to you without knowing what my pen writes, as Liszt is just playing my etudes and takes all my thoughts away. I would like to steal from him his way of playing my own etudes." Liszt having finished, rushes to the writing table and adds to Chopin's lines: "Do you know the marvelous etudes of Chopin?" Exists there more touching proof of this mutual admiration which entirely united two geniuses?

IDEAL INTERPRETATIONS

Certain envious circles have propagated an entirely false idea of Liszt's playing and of his character, which they considered exterior and superficial. But the character and playing of this Hercules of the piano was quite the contrary and one can cite the interesting observation of one of his pupils, Amy Fay, who writes:

"There was such life in all he played, that it seemed to be not only the music which we heard but as if he had evoked a real being, a form which lived and breathed before us. His face changes with every modulation and he entirely resembles that which he plays. There is something in him which completely captivates, a sort of delicate and improvised gaiety which floods us with light. When he plays thus, a magic expression fills his face. When Liszt plays a tragic thing, the sounds resound as if Liszt himself suffered all he plays; the wounds of every man open anew. There are two persons in him: the listener and the interpreter."

Contrary to Chopin, who wished to keep the sounds and rhythms for himself, and not give them to the unscrupulous outer world, Liszt bestowed generously that which he possessed, as creator and human being. For him the concert was an offering. As Ramann, his greatest biographer, said: "One (Liszt) unbinds us, the other (Chopin) binds us." One went far beyond the frontiers of the piano of his time, the other held the sounds within the frontiers, caressing them with his immaculate and sensitive touch.

INEFFACEABLE BEAUTY

How is it possible to describe all the beauty of those evenings, of the reunions in Paris where Chopin played to Liszt and Liszt to Chopin, one inspiring the other whilst the Muse softly poised her invisible hands over their communion?

This Muse was the inspirator of an entire musical epoch, and thirty years later it was this Muse which through the mediation of the great Liszt, lay her treasure into the magic hands of Richard Wagner.

She was a guardian of an ineffaceable beauty which united three great geniuses of the nineteenth century into an unforgettable trinity: Chopin-Liszt-Wagner. These three names stand for a musical evolution, and deep truths are hidden in the progression (from Chopin to Wagner) through the exalted musical apostle, Franz Liszt.

To comprehend those truths, there must be unflagging enthusiasm and deep love on the part of teacher, student, amateur, and artist.

CONCERT PROMOTION

Publicity the Basis of Drawing Power—Conclusion of Series—Bibliography

By F. C. SCHANG

THE career of any artist is motivated by publicity. There is no relationship between the artistry of an artist and publicity, but there is a very close kinship between the drawing power of an artist and publicity. Some second-rate artists who have flairs for publicity have become big drawing cards. Many first-rate artists who have held themselves aloof from publicity have failed to reach the charmed circle of big money. To illustrate this point in the concert field would manifestly be bad taste. In the realm of politics, characters like Huey Long and Jimmy Walker have become national figures through an extraordinary understanding of the workings of publicity. On the other hand, persons of much superior intellect and seriousness of purpose, as for instance, the one-time Democratic candidate for President, John W. Davis, and former Governor Nathan I. Miller of New York, are either indifferent to or limited in knowledge of the uses of publicity.

F. C. SCHANG

With all performers in the amusement world, publicity is vital to success. When an occasional example is brought forward of an artist who has been successful in spite of having ignored publicity, it can only be said of such a figure that his success would have been much greater with the full utilization of publicity.

ARTISTS SHOULD HELP

Now, these points are made to assure the local manager that he is justified in expecting from an artist the maximum coöperation from a publicity standpoint. The local manager has a right to expect that an artist who comes to give a concert in the city will help to put over the concert in every way within reason. It would be unreasonable to ask an artist to participate in an outdoor function if the weather were inclement, particularly if this artist were a singer. It would be unreasonable to ask the artist to do anything several hours before the time of the performance. But since most artists arrive in a city the day before the performance, the local manager should contrive to arrange a number of functions of a semi-public or public nature, so that the news of the artist's being in town gets around to various groups of people, not only through the papers but by word of mouth.

Here is an ideal schedule for a singer who arrives in the city the morning before the day of the performance:

9:30 a.m. Arrival. Photographed at station.
10:00 a.m. Interviewed at hotel.
11:00 a.m. Rest and clean-up.
12:00 noon. Guest at Rotary Luncheon or Chamber of Commerce; says a few words of greeting, but eats nothing.
1:30 p.m. Back to hotel for lunch.
2:30 to 5:00 p.m. Artist may visit leading music stores, conservatory of music, be taken for an automobile ride or go shopping.
5:00 p.m. Reception and tea by music club or some social organization.
7:00 p.m. Dinner by the town's leading hostess.

This is an arduous schedule, particularly for a singer, and not all artists would submit to it. But there are some who do submit to such schedules, and these are the ones who get reëngagements.

It is an old saying that news does not care where it happens. The artist visiting the smallest town cannot know but that some insignificant publicity idea may be conceived in this obscure point which will start him on the way to drawing power. A publicity snowflake that has the basic constituent of news may become a giant snowball rolling onward with increasing volume.

Unexpectedly large door sales for certain artists can usually be traced to the activity of the artist in the city after the time of his arrival. The more people who have read about him, seen him, heard him speak, met him socially, the greater will be that sale. And the larger that sale, the more likely is he to receive a reëngagement.

CONCLUSION OF SERIES

The writer concludes this series on concert promotion with a few observations on concert management as a means of livelihood. In these days of unemployment, when many intelligent and admirably equipped persons are seeking new fields for endeavor, the business of concert promotion offers an

(*Continued on page 25*)

Opera, Symphonic and Chamber Music on Cleveland's Calendar

Spring Attractions Include Promenade Series by Cleveland Orchestra Under Ringwall—Lyric Drama Productions and Bach Programs Scheduled

CLEVELAND, O.—Cleveland is heading for an unusually active and interesting spring music season which is to extend far into the summer months, provided all the promises of scheduled events are realized. Indications point to summer operas, spring promenade concerts by the Cleveland Orchestra, chamber music concerts by the Cleveland String Quartet and innumerable other concerts of lesser scope.

The first in a series of chamber music evenings was given at Severance Chamber Music Hall by Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez, first desk men of the orchestra, offering besides Mozart's B flat major quartet and Beethoven's op. 59 No. 3 a new composition by their violist, Mr. Cooley. His latest work for string quartet demonstrates exceptional ease and fluency of style; his rhythmical feeling is clearly emphasized and the whole work is the product of a musician of serious intent. A well deserved ovation was his reward.

ORCHESTRA PLANS SERIES

The May promenade concerts of the Cleveland Orchestra, under the leadership of Mr. Ringwall, assistant conductor, are scheduled. Under another name these concerts have flourished as popular, twilight and summer concerts. The musicians have agreed upon a cooperative plan, and it is to be hoped that they will be able to continue through two months. Soloists of distinction have been engaged and Mr. Ringwall's knowledge and wide experience in program building are providing assurance that every type of musical taste will be satisfied.

EISENBERGER IN RECITAL

Severin Eisenberger was heard at Masonic Hall, following close upon his appearance as soloist in the Brahms D minor concerto at the last pair of symphony concerts. This program held the Brahms F minor sonata, Beethoven's Appassionata, his Andante Favori, three Bagatellen, variations on the Turkish March and a Chopin group. The artist delighted his audience from the first dramatic phrase to the last chord of the A flat polonaise, after which he was cheered to the extent of adding six encores to his generous list. Highly developed innate musicianship, coupled with dramatic intensity of feeling, made this an event.

OPERATIC PERFORMANCES

The Friends of Opera, under the able leadership of Rudolph Schueller, were heard to excellent advantage at the Engineers' Auditorium in a spirited production of Nicolai's Merry Wives of Windsor. The principal roles were capably portrayed and the modern impressionistic scenery succeeded in creating a background in keeping with the spirit of the comedy. The opera was given on two evenings; the chorus being especially enjoyable and perfectly trained.

At the Cleveland Museum of Art, the Fortnightly Musical Club presented a well balanced performance of Pergolesi's comic opera, La Serva Padrona. This was charmingly done by Alma Babb, soprano and Clegg Monroe, baritone. Herman Rosen's string orchestra provided the accompaniment and the ensemble was heard before the opera in Vivaldi's B minor concerto.

Further operatic plans involve a production of Louis Gruenberg's Jack and the Beanstalk, Il Trovatore and Robin Hood, managed by Giacomo Bernardi. Another restoration is Chimes of Normandy at the Little Theatre of the Public Auditorium, to be offered by the Devon Operatic Guild.

BACH FESTIVAL SCHEDULED

The Baldwin Wallace Conservatory of Music announces a Bach festival in two concerts June 9, and in these programs, giving expression to Bach's music, prominent Cleveland musicians will take part. Among them are Lila Robeson, Clegg Monroe, Edna Strong Bowerfind and Florence Wollom Kelly. Albert Riemenschneider, director of the conservatory, will be heard on the organ.

At Severance Hall, the Bach Chorus (directed by F. W. Strieter) gave a fine presentation of Mendelssohn's Elijah, the principal roles being sung by James R. Houghton of Boston, Lucia Altoonijan of Chicago, and the Cleveland vocalists, Marie Simmelink Kraft and Henry Phillips. Piano and organ accompaniments were furnished by Estella Woehrman and Ruth Schauer.

R. H. W.

I SEE THAT

The junior MacDowell clubs of Roselle and Tenafly, N. J., recently presented a program in honor of Edward MacDowell and composers of the MacDowell Colony, at The Osborne, New York, under the direction of Ethel Glenn Hier. Mrs. MacDowell was the guest of honor. This was the first in a series of such musicales.

* * *

Isidora Newman, diseuse, will give a recital at The Barbizon, New York, on May 14. Mme. Newman's program consists of songs and sketches from old New Orleans.

* * *

Phoebe Crosby has been soprano soloist at the Royal Poinciana Church in Palm Beach, Fla., for the past two months. May 5, she sang for the annual luncheon of the Miami Club at the Waldorf-Astoria, New York.

* * *

The Hackensack Woman's Chorus (Anna Graham Harris, conductor) gave a concert in the State Street School Auditorium, Hackensack, N. J., on April 25. The program was repeated at the Wanamaker Auditorium, New York, May 6.

* * *

Alda Astori offered a piano recital at Chalif Hall, New York, May 2, playing works by moderns, including her own Spinning Maid. A suite by Zipoli in the Bach pattern, Italiana by an unknown composer (transcribed by Respighi), and Passcaglia (Roncalli) preceded pieces by Chopin, Debussy, Tansman and Albéniz.

* * *

Mme. Sergei Klibansky is dividing her time between several vocal pupils, and the translation of a new book from the German.

* * *

G. Aldo Randegger, pianist, composer, and linguist, is giving programs over radio-Television station, WX2AB.

* * *

Olga Halasz gave a New York studio recital for intermediate pianists in April.

* * *

Musical events at Hartley House, under Annabelle Wood's direction, include May 6, a program of dance and song, presented at the Y. W. C. A.: 11, an informal recital at Hartley House; 16, Otis Holley, soprano, and Pauline Gold, accompanist, in a musicale. The series closes May 25 with a program of solo and ensemble numbers by Miss von Olzen's pupils.

* * *

Anthony Pesci recently gave a song recital in Hollis, N. Y., for the Mothers Club, with Robert Braine as accompanist. Mr. Pesci is the organizer and founder of the Pesci Opera Association, now presenting The Mikado on tour. He is the teacher of John Steel, American tenor. Mr. Pesci is known on the air as the Wandering Minstrel.

* * *

Bernhard Levitow conducted his orchestra during the concert given by the Rubinstein Club for its thirtieth annual White Breakfast, held at the Waldorf-Astoria, New York, May 6. Mr. Levitow is the musical director of WINS.

* * *

John E. Muniz, Jr., organist and choirmaster at Twelfth Street Reformed Church, Brooklyn, N. Y., brought his choir to the Masonic Temple, New York, on May 3, to give a benefit concert for the relief fund of Mosaic Lodge, F. and A. M. Nola Arter, soprano and William H. Coleman were the assisting artists.

* * *

A demonstration recital of the work done by the pupils in the theory department of the Music School Settlement, New York, was given on April 24 at the school. James W. Bleeker is head of this department. Mr. Bleeker, who also teaches piano and organ privately and is organist at the Flatbush Presbyterian Church, Brooklyn, N. Y., is an exponent of the creative principles developed by Frederick Schlieder.

* * *

Ernst Hoffmann, American conductor of Breslau, Germany, has directed Trovatore, Traviata, Boheme, Tiefland, Tales of Hoffmann, Bartered Bride, Stradella, Zar und Zimmerman, Flying Dutchman and Carmen this year, as well as symphony concerts in Posen, Berlin, Munich and Vienna.

* * *

A portrait of Cecil Arden, mezzo-soprano, painted by J. Campbell Phillips, is on view in Carnegie Hall Art Gallery, New York.

* * *

Mary Miller Mount, pianist, was accompanist and assisting artist for Elizabeth Walls, soprano, at the latter's recent début in Philadelphia.

* * *

Edith Henry accompanied Emma Redell, soprano, at the Rubinstein Club program in New York, May 6.

* * *

Lillian Clark, new American soprano engaged by the Metropolitan Opera Company, is an artist pupil of Cesare Sturani.

HEARD IN BRAHMS SONGS

EDA KROITZSCH,

American soprano, frequently heard over WNYC, with Stuart Ross at the piano, offered a requested Brahms program on May 8. Although this artist specializes in Lieder, her repertoire is not confined to this type of music. Appearing in recent concert for the Women's Club of Upper Montclair, N. J., Mme. Kroitzsch sang a diversified list of vocal works.

Virginia's Federated Music Clubs and Teachers Hold Joint Meeting

State College at Farmville Is Scene of Five-day Convention—Contests for Young Musicians and College Choruses Featured

RICHMOND, VA.—The joint convention of the Virginia Federation of Music Clubs and the Virginia Music Teachers State Association, held at Farmville, the site of the state teachers' college, closed its five-day meeting on April 21.

The session featured, among other events, a gala banquet, of which Mrs. Sydney Swann, of Richmond, was toastmistress, with talks by various distinguished guests, among them Dr. T. L. Jarman, president of the Farmville State Teachers College. A choral concert was given by the Thursday Morning Music Club of Staunton, directed by Jessie Weyland Day, with songs by Elizabeth Starrit, of Roanoke; piano numbers by Mary A. Henson, of Roanoke; and a baritone recital by Roy Garland Nichols, of Norfolk.

Winners in the advanced contests were Mary Lilly Smooth, of Norfolk, women's vocal; Mark Shull, of Roanoke, men's vocal; Anne Clark Turner, of Salem, Etude piano competition; Marian Octavia Eames, second. In the annual essay contest on American folk music, Rosa Chenman and Hanna Schreiber, of Norfolk, tied for first place.

There were numerous winners in junior piano contests, both in solo and duet; these were judged by Prof. Erich Rath, of Hollins College; Violet Older, Randolph-Macon Woman's College; Mrs. Louise Findley, of Sullins College. In the vocal contests, Frances West Reinhart, of Richmond, Constance Wardle, of Staunton, Eva Taylor Eppes, of Fredericksburg, and Georgia Norris, of Farmville, were the judges.

MUSICAL EVENTS AT CONVENTION

Louise Bernhardt, contralto of the Chicago Opera, sang on April 19, accompanied by Edwin Feller, of Norfolk. This recital was a brilliant event, warmly received.

Dr. John Thompson, of New York, lectured before the convention on piano interpretation. Following this a concert was given by the Hampden-Sydney Glee Club (under Alfred H. Strick). Prof. J. M. Grainger, of Farmville College, identified with John Powell in folk music collecting, lectured on this subject.

In the college choral contest, Harrison State Teachers' College club won. Dr. Harold S. Dyer, of the University of North Carolina, at the luncheon on April 21, complimented the Virginia groups on their ability to bring together such a full representation from all parts of Virginia. Dr. Albert Harned, leader of the national capital choir of Washington, was also a speaker, hailing a return to the classics in the popular taste for music.

A final feature was the massing of the Sweetbriar, Harrisonburg and Mary Baldwin clubs under the direction of Edna Schasffer, singing Annabel Morris Buchanan's April. The Washington and Lee Glee Club also sang, under the direction of Prof. John Graham, one of their director's compositions. The 1934 meeting of these organizations will be held in April at Marion, Va.

RECITALS IN RICHMOND

Ralph Wolfe, pianist, returned to his native city of Richmond for a recital at the Woman's Club on May 1. His program consisted of a Liszt sonata, with shorter compositions of Bach, Beethoven, Chopin and Powell. Mr. Wolfe's reading of the Liszt opus was masterly. His other numbers were performed with energy and brilliance, and well built up climaxes.

The monthly members' recital of the Musicians' Club of Richmond was held at the Woman's Club on May 2. Five sets of compositions were heard, beginning with a Haydn quartet, played by a string quartet composed of Messrs. Nystrom and Whittet, violins; Copeland, viola; Laird, cello.

Mrs. O. A. Bootwright, accompanied by Eleanor Greenawalt, sang a group by Handel, Kreisler, Delbruck and a substitute number called April, in a lovely quality of voice, with effective top tones.

The Jean Trigg Chorus of thirty women's voices gave four numbers, directed by Miss Trigg. The singing was well balanced and of agreeable tone quality. A baritone obbligato was sung by William Morris in An die Musik (Schubert-Saar).

Pattie Johnson, soprano, with Ernst Wilson accompanying, sang an aria from Gioconda with brilliance and vocal art, and songs of Bantock, Hahn and Cole. Adele Lewit Stern, violinist, with Wilfrid Pyle at the piano, gave an impressive performance of Grieg's C minor sonata for violin and piano.

Mary Lackland Stratford, violinist and member of the Marianne Kneisel String Quartet, and a former resident of Richmond, is visiting her home here.

J. G. H.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Ethel Newcomb, pianist, was the guest artist on April 26 with the Syracuse University Symphony Orchestra. Miss Newcomb achieved success in her interpretation of the fourth Saint-Saëns concerto in C minor. Andre Polah conducted the orchestra.

The April meeting of the Harmony Club was held at the home of Mrs. Frederick H. Williams. Alice Brownlow was guide in the study of the music of Vienna. Her assistants were Mrs. William Toal, Ruth Jennings, Mrs. Williams and Mrs. Frank W. Pierce. A delightful musical program was contributed by a group of club members.

The University of Rochester Glee Club, composed of forty singers, gave a fine concert here April 18. Two of the three groups of songs were of a classical nature, the other a collection of light college songs. Theodore F. Fitch was director. The orchestra of the university accompanied the club. Binghamton members of the club are Charles N. Griffiths and Richard Harby.

John J. Nedorostek, Slovak musician, has been appointed organist and choirmaster at St. Joseph's Church.

An audience of 1,000 was present to hear Olivet to Calvary presented by the combined choirs of five churches. Ray L. Hartley directed the chorus and Mrs. Frank H. Mathews was at the organ.

The A Cappella Choir of the Erie, Pa., High School gave a superior concert, directed by O. L. Grender. I. S.

DENVER, COLO.—The fifth concert by the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor) brought as the feature a well-conceived interpretation of Brahms' symphony in F major. Other numbers on the program were Massenet's Beneath the Lindens and Chabrier's Rhapsody Espana. A well filled auditorium gave its unmistakable approval of the enjoyable program.

The Musicians' Society of Denver (LeRoy Elser, president) gave encouragement to local composers in its last regular monthly meeting by offering a program of original compositions by juveniles and adults. Among the fifteen composers represented were several items which showed workmanship and originality.

The Denver Philharmonic Orchestra (Emil Hilb, conductor) was recently organized for the purpose of assisting many of the city's unemployed musicians. So far four pairs of concerts have been given with the assistance of local soloists. While the enterprise is still somewhat in the experimental stage, the interest of the public has been aroused and the attendance has grown steadily from concert to concert.

The Rocky Mountain Society of Organists (Oliver Gushee, president,) presented Ruth Dyer Schoettle, organist and Elmer Schoettle, pianist, in joint recital at Denver University Chapel. The interesting program consisted of organ solos, works for piano and organ, and Liszt's concerto in A major with organ accompaniment. G. S.

FORT WORTH, TEX.—The Fort Worth Music Teachers Association's latest activity is the presentation in public recital of one student each of the member-teachers, who are taken in as large groups as will constitute an evening's program. Both the teachers and the public have manifested considerable interest in the experiment, warranting its retention in the program for next year.

The Civic Music Association introduced Paul Kochanski in recital, accompanied by Pierre Luboshutz. Tartini's Devil's Trill sonata was an example of artistic continence. The cadenza was half Tartini and half Kochanski. A tone of persuasive and sensuous warmth, and impressive command of the bow were outstanding characteristics. The Andante rubato alla Zingaresca (Dohnányi) was a poetic musing of charm.

The Fort Worth Symphony Orchestra (Brooks Morris, director) played in Cleburne early last month, followed a few nights later by the final seasonal concert in the Fort Worth series. In a miscellaneous program, of somewhat popular tendency, the solid item was the Brahms violin concerto, played by Christian Thaulow of Simmons University, Abilene. From both technical and interpretative standpoints the performance was outstanding. Mr. Thaulow used the Kreisler cadenza. The largest audience of the season heard the final program and the ticket campaign for next season is being started.

The Mastersingers, a male singing group composed of John Brigham, T. M. Cunningham, J. J. Patterson and Charles H. Moore, with Guy Richardson Pitner as accompanist, are setting new standards of artistic excellence in their field, both in radio and concert appearances.

Mrs. John F. Lyons has announced a two weeks' intensive master class by Francis Macmillen, who is popular with this public.

Gladys Swarthout, of the Metropolitan Opera, completely won a Civic Music audience by her radiant personality, well used and warm mezzo voice and intellectual balance in interpretation. E. C. W.

GRAND RAPIDS, MICH.—An interesting local manuscript program was given recently by the Bards, a group organized to sponsor creative music and poetry. After short talks by Letta Thomas and Mrs. Helen Baker Rowe on What to Listen for in Modern Music and Poetry, original compositions were presented by Walter Miles, pianist, Mrs. Louise Cooper Spindle, Ethelyn T. Abbott, Maria Lund Royce and Elva M. Donaldson. Mrs. Spindle's songs were sung by Mrs. Karl W. Dingeman, soprano, and Gordon Van Ry, tenor; Mrs. Royce's, by Mrs. William S. McMeen and Mrs. Frank Lusk, sopranos; Mrs. Donaldson's, by Mrs. Jeanette Brumbaugh, soprano; and Miss Abbott's violin number was played by Verdier Joslin. Words for the songs were written by Miss Thomas, Mrs. Edwin M. Smith, Mrs. Alice Van Ark, Mabel Winter Willson, Bessie Hoogesteger, Dorothy White Hart and Mrs. Henry Barr. A group of Mrs. Spindle's songs was also given on the manuscript day of The Scribblers.

Haydn's The Passion was presented by the choir of St. Mark's Pro-Cathedral (Harold Tower, director), assisted by the quartet from Fountain Street Baptist Church (Elizabeth B. VanCampen, soprano; Mrs. Loren Staples, contralto; Dr. Clare Madden, tenor; and Lynn Clark, baritone). The full choir of Fountain Street Church (Emory Gallup, director) gave two presentations of Brahms' German Requiem. Mr. Gallup, with Arthur Hackett, tenor, offered a complimentary organ recital to the supervisors attending the North Central Conference.

A Brahms program was given by the St. Cecilia Society, arranged by Mrs. Ben West. The participants were Augusta Rasch Hake, pianist, and a vocal ensemble consisting of Katherine Jansheska Phillips, soprano, Kathryn Strong Gutekunst, contralto, Leo TePaske, tenor and Fred Caro, bass, with Mrs. Milo DeVries and Eugene Phillips at the piano. Marguerite Kortlander and Bertha Kutsche arranged a program celebrating the fiftieth anniversary of the society. It comprised piano numbers by Alida Vanden-Berge, songs by Mrs. Gutekunst, numbers by the St. Cecilia Little Symphony (Albin Preusse, conductor); St. Cecilia Chorus (Mrs. Brumbaugh, director); The Schubert Club (Haydn Morgan, director); a tribute by Miss Thomas; and Auld Lang Syne by the audience. Accompanists were Mrs. Oscar B. Frey, Winifred Martineau and Carl Sennema. H. B. R.

HOUSTON, TEX.—The final concert of the season in this city by the Houston Symphony Orchestra took place April 24, with Jack Gregory Abram as soloist. This seventeen-year-old Houston pianist is to be congratulated for his superb performance of the Beethoven concerto in G major. He played not only with a beautiful tone and a firm technic, but remarkable artistry. As for the orchestra, it must have been obvious to even the most casual listener that someone has been instrumental in its improvement. That someone is Frank St. Leger, who has directed the season just ended.

The third open meeting of the Tuesday Musical Club was held at the First Methodist Church, April 25, when the annual organ program was given in compliment to the privileged and associate membership.

One of the interesting concerts of the season was that of Lily Pons, coloratura soprano of the Metropolitan Opera Company, under the direction of Mrs. Edna W. Saunders. Her ovation was excitingly magnificent.

The Houston Civic Opera presented five excellent artists and a 900-member cast in Aida, May 8. Della Samoiloff sang the title role and Joseph Wetzel, Dreda Aves, Maria Pallaria and Elaine Arnold were the others. The production was under the direction of Vittorio Verse, and the proceeds went to unemployment relief.

The most effective pageant that ever was witnessed in the State of Texas was held under the auspices of the Woman's Auxiliary of the First Presbyterian Church, May 13. The evening was a memorable one. The story of Houston and Texas was the subject, and there were eighteen episodes portraying their history. Casting of the episodes included actors, dancers, choristers and orchestra, under the direction of Ellison Van Hoose. The 250 in the cast were drawn from the social and musical professional ranks in the city. Walter Eldridge was director; Edna W. Saunders, business manager. K. B. M.

SAN ANTONIO, TEX.—Ted Shawn appeared as guest soloist, when Her Imperial Majesty, Marie Louise of the House of Guenther the Mahadevi, Tilottama, Queen of the Himalayas and Empress of all the Indias, was crowned at the annual Fiesta de San Jacinto. In the prologue, which represented the ancient City of Temples Mamallapuram, he presented the Cosmic Dance of Siva. The five movements represented Creation, Preservation, Destruction, Reincarnation and Release. After the coronation he performed the dance of the sacrifice season of the spring, depicting a young man, chosen because of his manhood, to dance on the night of the full moon. Both dances were marvelously executed.

Lily Pons was presented by the Southwest Texas Music Association, Inc., for the San Antonio Chamber of Commerce, of which W. G. Higgins is head. An exceedingly large audience greeted Miss Pons with tumultuous applause as she stepped from the wings. Several recalls and numerous encores were necessary after the close of each group, of which there were five. Her lovely, exquisite quality of voice, her splendid technic, her beautiful *bel canto*, and her gracious, charming personality, endeared her to her audience. Programmed numbers were by Pergolesi, Martini, Bishop, Rimsky-Korsakoff, Rossini, Saint-Saëns, Delibes and Donizetti. Lo, Here the Gentle Lark (Bishop) and the Mad Scene from Lucia (Donizetti) were sung with flute obbligato, splendidly played by Henry Bove. Giuseppe Bamboschek was at the piano. At the close of the concert, hundreds of people flocked back-stage to greet this gracious artist.

The Lending Library sponsored Mrs. C. C. Higgins in a series of lectures entitled an Illustrated Interpretation of Wagner's Operas. The Ring of the Nibelung and Parsifal were the operas selected. Mrs. Higgins presented her subject in an interesting and authoritative manner. Motifs of the operas were played by Jewel Carey and records were used to illustrate the orchestral portions.

Mrs. Frank Schuchardt was in charge of a program on Modern American Women Composers following a business meeting of the Tuesday Musical Club (Mrs. Eli Hertzberg, president). Compositions of the following were used: Mrs. H. H. A. Beach, Marion Bauer, Mary Turner Salter, Mana-Zucca, Fay Foster and Dorothy Gaynor Blake. Participants were Betty Longaker Wilson, soprano; Rufus Craddock, baritone; Mary Terrell Giesting, Ruth Herbst MacDonald and Dorothy Bell Newton, pianists, and the Tuesday Musical Club double vocal quartet. The accompanists were Frederick King, Mrs. John Fitz-Gibbon and Mrs. Edward T. Harker.

St. Mark's Choir (Walter Dunham, organist and choirmaster) presented Parker's Hora Novissima at recent vesper services. Members of the choir were the soloists. S. W.

SAN DIEGO, CAL.—The Los Angeles Philharmonic Orchestra (Dr. Artur Rodzinski, conductor), played the sixth and final program of its San Diego season on April 14. Dr. Rodzinski's farewell appearance drew from his audience a demonstration of enthusiastic appreciation of his work with this splendid orchestra. He acknowledged the ovation with a graceful tribute to the city, playing as an encore the brilliant march, Ode to a Hero, by Nino Marcelli, conductor of the San Diego Symphony Orchestra. The program included Wagner's prelude to Parsifal, César Franck's symphony in D minor, Strauss', Till Eulenspiegel, and the Ravel Bolero.

15,000 listeners assembled for the sunrise services on Mt. Helix, April 16. Dr. Roy Campbell, of the First Congregational Church, preached the Easter sermon, the music being given by William Hughes, tenor, the Aeolian Quartet, a chorus of the combined glee clubs of the San Diego State College, and the Bonham Brothers Boys' Band (under the direction of Jules Jacques).

Sponsored by the Student Concert Guild, three young performers, Patricia Lang, cellist, Byron Wright, tenor and Ashleigh McIntosh, pianist, were heard April 5, at the Wednesday Clubhouse, Harry Anderson and Louise Rosenberg, accompanying. In a Sammartini sonata, the young cellist exhibited promising technic, with evidence of taste and temperament. Two song groups by Wright were favorably received by the audience. Ashleigh McIntosh, heard last year with Mr. Marcelli's high school orchestra in the piano score of the Gershwin Rhapsody in Blue, played with pianistic skill and poetic feeling, the Moonlight Sonata of Beethoven and a group of Liszt, Scarlatti and Bach numbers. H. B.

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Recognition of Golschmann's Attainments Aids St. Louis to Complete 1933-34 Fund

Largest Subscription Sale in Its History Reported by Symphonic Organization in Missouri Centre—Recent Notable Season Surveyed

ST. LOUIS, Mo.—When Vladimir Golschmann left St. Louis for his summer's stay in France at the conclusion of his second season as conductor of the St. Louis Symphony Orchestra, the audiences at his last pair of concerts heartily echoed Mr. Golschmann's expressed wish that it was only *au revoir*. Mr. Golschmann's return depended on the ability of St. Louis to carry on the orchestra. Within two weeks after that farewell the St. Louis Symphony Society had attained the largest season subscription sale in its history.

Arthur J. Gaines, manager of the orchestra, told a Musical Courier representative that the success of the recent season ticket campaign was undoubtedly due to Golschmann's popularity. "By uniting tact, musicianship and skill in his post as conductor Mr. Golschmann has not only advanced the artistic standards and ideals of the St. Louis Symphony Orchestra, but has united all factions among local music lovers," Mr. Gaines said. "His programs, chosen from all schools, all nations, have been characterized by intellectual as well as emotional interest. The modernists are well represented, to the manifest satisfaction of that rapidly growing group of our patrons who wish to keep abreast of the times, but the classic and romantic masters have by no means been neglected. I personally regard Mr. Golschmann as a past master of the art of making diversified programs that appeal to every possible shade of musical taste and appreciation."

During the past season Mr. Golschmann presented the world première of Alexandre Tansman's Deux Moments Symphoniques; the first American performances of Rathaus' suite, op. 29, and of George Antheil's Capriccio; and first St. Louis performances of Hindemith's Neues vom Tage overture, Lazar's Concerto Grosso, Steinert's Leggende Sinfonica, Powell Weaver's Poem, Vagabond, Wiener's Franco-American piano concerto, with José Iturbi as soloist; Dukas' La Peri, and Tansman's second piano concerto, with the composer at the piano.

"Golschmann's approach to music is essentially emotional, but his art is always directed by an intellect which refuses to be swept away by the emotional element," Mr. Gaines continued. "His readings are characterized by a freshness of approach which finds warrant in sound musicianship. It is the characteristic of a conductor of thoroughly eclectic tendencies, who refuses to limit the art of music by fusty tradition or personal prejudice.

"With the fine assistance of Scipione Guidi, his distinguished concertmaster and assistant conductor, Golschmann has developed and strengthened the orchestra. Notable changes and marked improvement have been achieved in the wood-wind sections, and the string sections have, with the collaboration of Mr. Guidi, been greatly developed. The entire orchestra has been thoroughly imbued with the idea of a new standard. A strong personality, unassuming, sincere, and tactful, as well as a commanding musician with a fine and subtle interpretative spirit, Golschmann has the confidence and unswerving loyalty of his orchestra—and of his public." R. G.

CONSERVATORIES and SCHOOLS

March Activities of Students at Juilliard Foundation

Students and graduates of the Juilliard Graduate School and the Institute of Musical Art, New York, have fulfilled numerous recital engagements recently. Victor Aller, pianist (graduate pupil), has appeared at the Neighborhood Music School, International House and the MacDowell Club, New York; Josephine Antoine, soprano, in joint recital in New Rochelle, N. Y.; Mordecai Bauman, baritone, in the leading role in the Columbia Varsity Show at the Waldorf-Astoria, New York, and in recital in Newark, N. J.; Alfred Boyington, violinist, in recital, East Orange, N. J., a chamber music concert, Orange (N. J.) School of Music, musicales at the Hotel Pierre, New York, and in Greenwich, Conn., and in recital in East Orange; Kurtis Brownell, tenor, recital, Brooklyn (N. Y.) Museum, concert, Wildwood, N. J., joint recital with Marion Kalajian (graduate student) and Lillian Rehburg in Highland Park, N. J., in a lecture-recital at the Julia Richman High School for Girls, New York, in joint recital with Miss Kalajian in Linden, N. J., and with Miss Kalajian and Miss Rehburg in New Brunswick, N. J.; Catherine Carver, pianist, in recital at Union Theological Seminary; Helen Fogel, pianist, soloist at Jamaica (N. Y.) Community Center; Ruth Freiberg, soprano, soloist at Waldorf-Astoria; Francis German, baritone (graduate pupil), recitals at Gladbrook, Vinton, Cornell College, Mount Vernon, and Davenport, Ia.; Caroline Gray, pianist and Harry Katzman, violinist, joint recital at The Barbizon, New York; Rudolph Gruen, pianist (graduate student), joint recital, Allentown, Pa.; Minna Hafter, pianist, joint recital, New York; Charles Haywood, tenor, recitals in Spring Valley, N. Y. and City College Auditorium, New York City; Julius Huehn, baritone, sang American folk songs to illustrate a lecture in Philadelphia by Olga Samaroff; Huddie Johnson, pianist (graduate student), recital at George Washington High School, New York; Evelyn Klein, violinist, played in benefit concert, two recitals at the MacDowell Club, New York, other New York engagements including one as soloist for the Hadassah Organization, Hotel Astor, a recital before the Sorosis Club, Waldorf-Astoria, and as soloist at the West End Presbyterian Church.

Inez Lauritano, violinist, played solos at a reception in honor of the Italian Consul, was soloist at the New England Women's Club of Brooklyn and before the Hackensack (N. J.) Women's Club, gave a recital at the Home for the Crippled and Disabled in New York, a joint recital at Casa Italiana, recital at the New York studio of George Compton and a joint recital at Wanamaker Auditorium; Mathilde McKinney, pianist, recitals at the Music Club, Princeton, and the Women's Club, New Brunswick, N. J.; Helen Marshall, soprano-violinist, played with the Sinfonietta of New York, Town Hall, gave recitals in New York at Manhattan College, Violin and Voice College, St. Bartholomew's Chapel and the Queens County Women's Club; Dorothy Minty was soloist before the Mozart Club, Hotel Astor, and at the Washington Heights High School, New York; Pauline Pierce, soprano, gave a program at the Veterans' Hospital, Marble Hill, N. Y., and was soloist in Elijah in Newark, N. J., and before the Y. M. C. A. Convention and at Temple Beth Sholom, New York; Margaret M. Preuss, mezzo-soprano, appeared in recital at Lehigh University, Bethlehem, Pa., and as soloist for Moravian College Glee Club, Paterson, N. J.; Louise Rood, violinist, in recital at Summit, N. J., and with a quartet in Steinway Hall, New York; Edgar Schenkman, conductor-violinist, in violin recital, New Brunswick, N. J.; and Robert Turner, pianist, as soloist at Wanamaker Auditorium, New York, and in joint recital at New Rochelle College, N. Y.

Composition students have likewise been identified with recent musical events. Engel A. Lehman's Ceremonials was twice danced by Martha Graham in New York, and the première of his ballet Phobias was presented at the Dance Center, Barbizon-Plaza, New York; the quintet of Vittorio Giannini (graduate student) was played by the Quartette di Roma at the American Academy at Rome and the last movement of this work was played for Premier Mussolini; Paul Nordoff has won the Guggenheim Fellowship award for study abroad; a group of five songs by Antonio Lora was sung by Edna Weese (graduate student) at the Studio Club, New York; Grace Krick Sanford appeared as pianist, playing her own sonata for violin and piano with Harry Friedman at a musicale at Union Theological Seminary.

Activities of pupils in conducting include the appearance of Arthur H. Brown as conductor and soloist with the El Paso (Tex.) Symphony Orchestra; Luis Harold Sanford (graduate student), who has been appointed conductor of the Art Musical Guild, Flushing, N. Y., gave a lecture-recital of sacred music with choral illustrations at the Madison Avenue Methodist Church, New York; Edgar Schenkman is conductor of the Rutgers University Symphony Orchestra.

Kurtis Brownell sang Hoffmann in The Tales of Hoffmann with the Charlotte Lund Opera Company, Shakespeare Theatre, New York; and Jack Seulitrinic, tenor, appeared in The Secret of Suzanne at the Civic Club, New York.

George Britton, baritone, was soloist with the New York Civic Orchestra; Arthur Christmann, conductor, is first clarinetist at the Westchester Philharmonic concerts, White Plains (N. Y.), County Center; Mathilde Harding, pianist (graduate student), was soloist with the Rochester (N. Y.) Philharmonic Orchestra; Charles Lichter, conductor, acted as concertmaster of the Sinfonietta of New York, at Town Hall, New York, of the Manhattan Symphony Orchestra, New York (twice), of the Westchester Philharmonic Association, White Plains, N. Y., and of the Musicians' Symphony Orchestra at the Metropolitan Opera House, New York.

Among those taking part in chamber music events were Anna Berger, violinist, in a trio performance at Brooklyn Y. M. H. A. musicale, and playing nightly at Sevillia House, New York; Charles Lichter, violinist, played in the Giannini quintet for the League of Composers; the Quarles Trio (Marguerite, violin, Virginia, cello and Alice, piano) gave recitals at Washington Irving High School and the School of Commerce, New York, and in Westport, Derby and Meriden, Conn., and at Connecticut State College; Dorothy Wagner, pianist, in a trio program at Y. M. C. A., New York.

Kurtis Brownell sang on the Fleischmann Yeast Hour over WEAF (twice), on a program with Kermit Roosevelt (WCDA), and on WEAF-WJZ's Midnight Songs; Mordecai Bauman, baritone, broadcasts every Friday from WOR; A. Lehman Engel, composer, lectures every Sunday evening over WEVD on the American Composers series; Mathilde Harding is soloist Mondays and Thursdays for Dupont Cellophane, WJZ; and Tuesdays and Fridays over WEAF; Charles Haywood appeared as soloist with the Perolé String Quartet (WOR); Dorothy Kendrick, pianist (graduate student) is a regular soloist over WEAF; Antonio Lora (graduate student) is the composer of a trio for piano, violin and cello performed over WJZ; Walter Preston, baritone (graduate student), is musical supervisor of the National Broadcasting Company; Lancelot Ross, tenor, broadcasts every Thursday over WEAF; Floyd Worthington, baritone sang Frederick in Lakmé over WOR, and the role of Valentine in Faust with the New York Opera Company.

Gregory Ashman, pianist, accompanied Solomon Rokoff, violinist, at Town Hall, New York; and Catherine Carver, pianist, accompanied Evelyn Klein (student) in recital at the MacDowell Club.

Kurtis Brownell is tenor soloist at the Old First Reformed Church; Dorothy E. Dudley, first contralto at the Madison Avenue Methodist Church, New York; Martha Erwin, contralto soloist, sang in Rossini's Stabat Mater, West End Presbyterian Church, New York; Julius Huehn, baritone, was a soloist in Verdi's Requiem, Church of the Ascension, New York, guest soloist at the First Congregational Church, Old Greenwich, Conn., and the Second Presbyterian Church, Newark, N. J., and sang in Rossini's Stabat Mater, West End Presbyterian Church, New York.

Institute of Musical Art students' activities include an appearance of Lambros Callimahos, flutist, as soloist at the Waldorf-Astoria, New York, and a recital by Gerald Tracy, pianist (graduate student) in Town Hall, New York.

Community Center Conservatory Offers Opera Training

Rehearsals have started for the first production of the Experimental Opera of the Community Center Conservatory of Music, New York. The opera is Faust, and the date of performance, June 12. The work will be put on with chorus, ballet and orchestra under the direction of Ariel Rubstein. Maestro Gregoretti is supervising the singers, and Ina Bourskaya, of the Metropolitan Opera Company, is directing the entire production. Other operas scheduled for performance this summer are The Barber of Seville, Carmen, Cavalleria Rusticana and The Marriage of Figaro. Young singers who have finished their vocal training may apply for auditions to the secretary of the conservatory. Those whose talents and ability meet with approval will be given an opportunity to appear in the performances. The aim of the Experimental Opera is to develop and coördinate all the arts of operatic deportment and to give young singers actual experience in costume and with orchestra. There is no charge for the training.

Lawrence Conservatory of Music

APPLETON, Wis.—Gladys Michaelsen presented her senior organ recital at the First Congregational Church, April 23. Her program included compositions of Guilmant, Bach, Swinnen, Saint-Saëns, Weaver and Karg-Elert. Miss Michaelsen is a student of LaVahn Maesch.

Eight pupils of Percy Fullinwider gave a program on April 24 at Peabody Hall. Selections by Drdla, Mendelssohn, Corelli, Strickland, Handel, Mozart and Ten Have were included. Nettie Steinger Fullinwider was the accompanist.

A costume recital by Ruth Durland, soprano, student of Gertrude Farrell was offered at Peabody Hall, April 25.

Jack Sampson, artist pupil of Prof. Fullinwider, was introduced in violin recital at Peabody Hall, April 27.

Playing his junior organ recital April 28, Russel Wichmann, from the studio of LaVahn Maesch, programmed compositions by Palestrina, Bach, Franck, Dupre and Karg-Elert. Mr. Wichmann is organist and choirmaster at Mt. Olive Lutheran Church.

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Activities at Greenpoint School of Music

At the Greenpoint School of Music in Brooklyn, N. Y. (Roland Crean, director) a number of Mr. Crean's advanced violin pupils are fulfilling various engagements. Among these are John Kennedy, who made his New York début at Steinway Hall, two years ago, Alexander Butko, Thomas Risoli, Nicholas Kraidich and Irving Grycz. The advanced piano students of Emilia Del Terzo include Michael Delia, Helen Cukierski, Dorothy Kraut, Wanda Ryniewicz, Helen Walker and Helen McCartin.

In March a musicale was presented at the school by Patrick Monahan, Alphonse Sypowicz, Lillian Lalor, Thomas Keane, Thomas Risoli, Cyril O'Donnell, Paul Szenher, Walter Delahanty, Helen McCartin, James Twiggs, Thomas Walsh, Irving Grycz, Lawrence McCartin, Robert Berlitsky, Michael Delia, Edward Gronet, Hugh McDonnell, George Rotberg, Michael Rafferty, Helen Walker, Vincent Daily and John Kennedy. The string orchestra played items under Mr. Crean's direction.

A recent program brought the following talent: Walter Gacek, Vincent Del Colle, Helen Norwinski, Alphonse Sypowicz, Nicholas Kraidich, Helen Ryniewicz, Lucy Digiolo, Samuel Kowalsly, George Rotberg, Benjamin Gunderman, Lawrence McCartin, Michael Delia and Thomas Risoli. There were also selections by the string orchestra.

THE GREENPOINT STRING ORCHESTRA
(Roland Crean, conductor).

At a recital by the piano students of Miss Del Terzo, those appearing were George Rotberg, Blanch Pinnell, Marion Girardi, Priscilla Vogelsang, Jack Tedesco, Shirley Teach, Agnes Giorlando, Frank Tedesco, Abraham Edelmann, Gertrude Cukierski, Marie Iandola, Lucy Di Gioia and Jean Allerton.

John Molitor is the assistant violin teacher and Robert Platz instructor of popular instruments.

Mr. Crean has studied with Harry Simonowitz, Gustave Walther, Christiaan Kriens, Erika Morini, Hans Letz and Godfried Kritzler.

Studio Notes

MILDRED DILLING

Mildred Dilling, harpist, fulfilled the following recent engagements: April 19, New York City; April 27, a recital in Bridgeport, Conn., for the Wednesday Musical Club, assisted by the Choral Club; April 30, Kew Gardens, N. Y.; May 7, Sewickley, Pa., soloist with the Gaylord Yost String Quartet at the home of Dorothy Slack; May 12, East Orange, N. J. Two return engagements were on May 8 at St. Stephen's College, a branch of Columbia College, and on the 9th for the Women's Choral Club, Nyack, N. Y.

May 14 Miss Dilling is to play in New York and the 17th at Atlantic City, N. J. May 21 she will make her second appearance of this year at the Hotchkiss School for Boys in Lakeville, Conn.

The Mildred Dilling Harp Quartet, consisting of Miss Dilling, Gertrude Hopkins, Betty Paret and Lorna Allen, has been heard this season in three New York recitals at the Essex House, the Barbizon-Plaza and Town Hall. Another group of five harpists, pupils of Miss Dilling, appeared in recital in York, Pa., on April 20 on a program given by the students of the conservatory of Penn Hall, where Miss Dilling is head of the harp department. She is also harp instructor at Miss Porter's School in Farmington, Conn., where her pupil, Virginia Hyde, will appear on May 20 at the glee club concert.

Ruth Latta Davey and Marjorie Fountain, harpists, are to be soloists at the Plainfield High School Orchestral concert and Rosemary Evans will play at Miss Harbridge's School graduation.

IDELLE PATTERSON

The pupils of Idelle Patterson are fulfilling many concert and church engagements. Recent appearances include the following:

Alice Mann, lyric soprano, has been engaged as soloist of the Calvary Methodist Church, New York City. She appeared in recital for the Music Club of Allington, N. J., on April 30 and sang for the Junior Women's Club in Elizabeth, N. J., April 29.

Richard Cody, bass-baritone and Gladys Myers, soprano, gave an evening of music at the International House, Columbia University, April 19. Mr. Cody is engaged for an appearance as soloist before the Zenta International Congress, Chicago, June 25. He appeared at the Actor's Club Dinner on May 1.

Netta Packer, dramatic soprano, is appearing weekly in her own program of songs over WCAU, Philadelphia. Ruth Dawson, soprano, is soloist at St. Paul's Chapel, New York City, and is a member of the Ideal Trio on the air.

Lydia Sommers, contralto, winner of the Atwater Kent $5,000 prize for 1932, has returned from a week's tour of upper New York State. She has been engaged as soloist for the First Church of Christ Scientist, Jackson Heights, N. Y., and is preparing for a New York recital début in the early fall.

Minetta Zimmerman, soprano, has been engaged as soloist of the First M. E. Church, Orange, N. J. She sang at a concert of the Essex Chapter, N. A. O., April 3, in Elizabeth, N. J.

Walter Hewitt, tenor, is fulfilling the position of organist and choir director at St. Paul's Methodist Church, Newark, N. J. Fred Vettel, tenor, radio and concert singer, was soloist for the Rose Breakfast given by the Verdi Society at the Westchester-Biltmore Country Club on April 24. He was engaged as special Easter soloist at the Presbyterian Church, Bloomfield, N. Y., and appeared with the Elks Glee Club, April 20, at the Institute for the Blind, New York City. He also appeared at the Commodore Hotel, New York, in a program of songs on April 24.

Nola Arter is soprano soloist at the Dutch Reform Church, Brooklyn, N. Y. Nell Moran, soprano, is soloist at the Twelfth Baptist Church, Brooklyn. Nathaniel Cuthright, tenor, has been engaged to sing the leading role in Martha at Town Hall, New York, June 7.

Saida Knox, contralto, Atwater Kent $5,000 prize winner of 1931, is soloist at the North Reform Church, Newark, N. J. She was soloist with the Newark Music Foundation Chorus and Orchestra over WOR in a presentation of Olaf Trygvasson (Grieg) on March 18. April 9 she sang Rossini's Stabat Mater in Newark; April 22 was soloist with the Bamberger Little Symphony over WOR. She also appeared with the Newark Foundation and Orchestra in Newark, N. J., on April 25.

Dorothy MacLane, soprano, is teacher of music in the public schools of Greenwich, Conn. Merrill Runk and Walter Copeland, tenors, are singing regularly at the Calvary Methodist Church, New York.

Mme. Patterson holds bi-monthly classes, conducted as lecture recitals with demonstrations by various artists. She will teach in New York until August and then work at her home, Pines Near the Sea, Beechwood, N. J. V.

MAX WELLERSON

A concert was given by students of the Max Wellerson Music Studios, assisted by Samuel Gurevitch, violinist, at Carnegie Chamber Music Hall, New York, on April 29. Piano solos were offered by Bernard Brooks, Jack Davis, Phyllis Klein, Marion Schulman, Betty Ann Shor, Roslyn Berliner, Jean Field, Beulah Davidson, Roslyn Levine, Miriam G. Bass and Robert Cohen. A quartet made up of Miriam G. Bass, Ida N. Wellerson, Max Wellerson and Jerome Bramson played an arrangement for two pianos, eight hands, of the Tschaikowsky Marche Slav. The program was an enjoyable one, the participants showing seriousness of purpose and technical facility. Particularly effective numbers included the Haydn concerto in D played by Howard Brucker and his teacher; the Grieg concerto in A minor played by Jerome Bramson and his teacher; and the Tschaikowsky work. Mrs. Ida Nachmanowitz-Wellerson prefaced each performance with informative explanatory remarks. M. L. S.

GEORGE F. BOYLE

PHILADELPHIA.—Marion Rapp Brodhag, pupil of George F. Boyle, gave a piano recital at Steinway Hall, May 5. Miss Brodhag played two organ choral preludes of Bach-Busoni, Liszt's Waldesrauschen, three Etudes by Chopin, the Tschaikowsky concerto in B flat minor and Romance, a composition by Mr. Boyle.

Concert Promotion

(*Continued from page* 21)

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(*Continued from page* 15)

tion of Rimsky-Korsakoff's Flight of the Bumble-Bee. Miss Ray received prolonged and insistent applause.

Lola Fletcher, soprano, acquitted herself admirably in a group of songs by Puccini, Brogi, Gaines and Grieg. Dorotha and Dudley Powers and William Hughes played excellently the first movement of the Brahms B major trio, and Esther L. Rich and Mary Curry Lutz played two-piano numbers effectively.

Contest Winners in Recital

In the recital appearance, at Kimball Hall on April 30, which was awarded them as winners of the Society of American Musicians contest, Dorothy Crost and Berenice Jacobson justified the judges' verdict by giving a praiseworthy performance. Both are well equipped technically and musically and understand the arts of fine solo and ensemble playing. Their individual and joint work in an ambitious program brought them the instant approval of their listeners. The recital was under the direction of Bertha Ott.

Paulist Choristers' Annual Program

Founded twenty-nine years ago, the Paulist Choristers of today are carrying on the high standards of their predecessors and continuing to give performances that are exemplary. At their annual concert in Orchestra Hall on May 2, the choristers sang beautifully under their leader, Father Eugene O'Malley. Three Chicago composers were represented on the program of sacred and secular music—Dr. J. Lewis Browne, Felix Borowski and Eric DeLamarter. Dr. Browne's imaginative Lullaby was excellently interpreted. Borowski's O Gloriosa Virginum, an expertly written work, was admirably performed by the choir. DeLamarter's The De'il's Awa has long been popular with the Paulist Choristers' audiences and again on this occasion it proved a great favorite.

Kathryn Witwer with Hamilton Chorus

Among the members of the Hamilton Club chorus there are many professional singers. This organization was heard at Orchestra Hall in its annual spring concert, on May 3, under the direction of Harry S. Walsh, in a well arranged program.

As soloist Kathryn Witwer won instant favor. Seldom has this young soprano sung better, showing marked progress in her already fine art. Charles Sears, also a soloist, displayed a brilliant tenor voice to excellent advantage in a group of songs.

Northwestern University School of Music Commencement

Evidence of the fine work being accomplished at Northwestern University School of Music in Evanston was given at the annual commencement concert by members of the 1933 class. The Woman's Club Auditorium was crowded to capacity for the program, on May 2. On the school's faculty are prominent teachers, several of international reputation, who can count many of their students among professional musicians.

Ethel Kane, Margaret Allison Bonds and Frances Fisher proved shining examples of the piano department. Miss Kane opened with the first movement of the D minor Rachmaninoff concerto, giving a skillful performance. Debussy's Fantasie had an able interpreter in Miss Bonds and the Moszkowski concerto (first movement) was exceptionally well presented by Miss Fisher. The vocal department was represented by Mary Elizabeth Moutray and Ruby Henderson, sopranos. Lia's air from Debussy's L'Enfant Prodigue and the Vissi D'Arte aria from Tosca were sung with finish, intelligence and understanding by Miss Moutray. Miss Henderson displayed a well trained voice, which she used with artistry in numbers by Bachelet, Rabey, Gibbs and Wolf. Both sang with the ease and assurance identified with the well-routined artist. George Trumbull, violinist, played the finale of the G minor Bruch concerto advantageously.

Eleven graduates received the master of music degree; thirteen, bachelor of music honors, and thirty-eight were made bachelors of music education.

Cara Verson to Play

Cara Verson, who specializes in the moderns, will be heard at the Arts Club of Chicago in modern Italian and Spanish music, on May 16.

Chicago Conservatory Faculty Concert

Chicago Conservatory presented several members of its faculty in concert at Kimball Hall, May 3, before a large and enthusiastic audience. Stella Saenger, contralto, offered songs by Rossi, Coquard, Brahms and Hildach and a cycle by Arthur Dunham, to the delight of the listeners. Charles Mitchell Mixer, violinist, was applauded for his performance of Saint-Saëns, Korngold and d'Ambrosio numbers. Rita Smith read Songs and Stories of the South in a pleasing manner. Charles Rousseau sang a group of French songs in his own arrangement with telling effect, and Renee Engle-Lidge, pianist, presented unusual interpretations of Schubert and Liszt items.

Herman Devries Lectures

At the Buchhalter Forum, on April 28, Herman Devries appeared as guest speaker. The eminent critic told of his reminiscences as a child with Georges Bizet, whose pupil he was for several years. The large gathering immensely enjoyed the lecture, which Mr. Devries will soon broadcast again.

Alice D'Hermanoy Sings in Benefit

The Daily News Fresh-Air Fund Sanitarium presented La Chorale Francaise with Alice D'Hermanoy, soprano, as soloist in Thorne Hall at Northwestern University, on May 4. The chorus, well directed by Edouard Dufresne, is to appear several times during the Century of Progress Exposition, and, judging from the manner in which Mme. D'Hermanoy was received, it is to be hoped that she will be heard in conjunction with the chorus there. Mme. D'Hermanoy and her gifted husband, Charles Lauwers, have been active here this season. He is as excellent an accompanist as he is a conductor. Mme. D'Hermanoy sang her numbers with artistry, to the fine accompaniments of Mr. Lauwers.

Chicago Musical College News

Arthur Stern, eight-year-old piano pupil of Dorothy Crost, gave a recital in the Little Theatre recently. Assisting him on this program was Robert Jaques, violin student of Ray Huntington.

Dorothy Crost and Berenice Jacobson, winners of the Society of American Musicians contest for two pianos, who appeared in recital at Kimball Hall this week, are pupils at the Chicago Musical College.

Helen Schreive, vocal student of Mme. Gardini, appeared as soloist at the Christ Lutheran Church.

Sara Levee, from the Glenn D. Gunn studio, and member of the piano faculty, appeared in recital at the Chicago Woman's Club Theatre on May 4.

Ellis Snyder, former pupil in piano and composition with Gustav Dunkelburger, is now directing the Chapel Choir of Capital University, Columbus, O. This choir of sixty voices recently appeared in concert at the Englewood Masonic Temple.

Marjorie Culver, artist student of Lillian Powers, appeared in recital last week at the Twentieth Century Club of Racine, Wis., the Freeport Woman's Club in Freeport, Ill., and the Chicago Woman's Musical Club.

Before an audience in the Little Theatre, Miss Dailey of the piano faculty held a class piano demonstration. Forty were on the program.

Walton Pyre, of the dramatic art department, has completed the fourth recital of his students this week. He will sponsor eight more in the next two weeks. His recitals are held at the Little Theatre in the College Building.

Miss Schwartz, of the dramatic art department, also gave a recital last Saturday. Fifty children participated in three one-act plays.

Freda Weber, soprano, pupil in the voice department, sang the prologue to Calvacade at the Fox Theatre, New York City, last week. She has recently appeared in concerts with the American Institute of Operatic Art at the Metropolitan and has been featured in Fanchon and Marco stage revues throughout the country.

Hilma Enander, of the preparatory piano department, gave a students' recital in the Little Theatre last week. Twenty-five children participated on the program.

Last Sunday at the Little Theatre selected pupils from the preparatory piano department appeared under the direction of Julia Lois Carruthers. Most of them were winners in various musical society contests. On the program were Adaire Pyle, Bernice Primack, Edward Silverman, Millicent Pine, Teddy Kalner, Dolores Lingle, Alfred Grunschel, Esther Kuh, Bud Lingle, Peter Kuh, Oland Gaston, Estelle Pine, Lloyd Mendelsohn, Fern Heilig, Louis Dvonch, Virginia Price, Gwendolyn Bluestone, Lorrainee Spira, Pearl Taube, Naomi Smith and Rae Burakoff.

Ann Kathryn Edwards, soprano, artist pupil of Blanche Barbot, was soloist with the Sunday Evening Club at the Midland Club on April 23. On April 25 Miss Edwards appeared at the Allerton Club at the monthly S. A. E. Musical. She has been selected to sing the role of Elsie in the performance of Yeomen of the Guard, to be presented by the Little Theatre Operatic Company, May 18.

Genita Smith, piano student of Mr. Gunn, and Anna Cotton Tate, soprano pupil of Graham Reed, appeared in joint recital at the Little Theatre recently.

Rodolpho Cornejo, Filipino composer-pianist, was the featured artist at a recital given in the International House of the University of Chicago. He is an artist student of Glenn D. Gunn and Rudolph Ganz. His own compositions were heard on the program. Assisting him were four other artist pupils of the college: Leola Aikman, soprano; Leo Pevsner, violinist; Franklin Gordon, tenor; Harry Sukman, accompanist. The concert was under the auspices of the Institute of Oriental Students for the Study of Human Relations.

Louis Dvonch, age twelve, violin student of Max Fischel, was selected by the judges of the Society of American Musicians to play at its final concert on May 27 at Kimball Hall.

Glenn Bacon, studying with Mollie Margolies and Dr. LaViolette, and who held the MacDowell Fellowship for the past two years, has been invited to spend August and September at Yaddo Foundation, Saratoga Springs, N. Y.

Daniel Saidenberg conducted the orchestra for Eleanor Block's dance program at the Goodman Theatre. The transcriptions played by the orchestra were arranged by Lawrence Beste, composition student of Dr. La Violette and member of the faculty.

Betty Hines, piano pupil of Sara Levee and Mr. Gunn, was the winner in the senior contest of the Society of American Musicians.

Martha McAdams, pianist from the Ganz Studio, and Lorena Anderson, vocal student of Isaac Van Grove, performed at a silver tea party given by the Presto Club of Chicago Heights. Myrtle Hahn, of the piano faculty, was in charge of the program.

Neppe Melton, vocal pupil of Mme. Gardini, sang for the Mother's Club of Lake Forest, Ill. She was also soloist at St. Simon's Episcopal Church on Palm Sunday.

René Devries.

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Saidenberg Heads Chicago Musical College Cello Department

Chicago.—Daniel Saidenberg, recently added to the Chicago Musical College faculty as head of the cello department, has completed his third season as solo cellist with the Chicago Symphony Orchestra. He has made six solo appearances with the orchestra during that time and this season offered the premier performance in Chicago of the Glazounoff concerto for cello and orchestra. Recently Mr. Saidenberg conducted a chamber orchestra composed of members of the Chicago Symphony Orchestra in concert. He will teach throughout the summer at the college.

C.

Christiaan Kriens, Musical Director of WTIC

When officials of the radio station at Huizen in Holland transmitted the first international broadcast to America, they chose as a salutatory number an orchestral suite by Christiaan Kriens, Dutch-American composer. When later, as a reciprocal gesture, the National Broadcasting Company broadcast a program to the Netherlands, American officials chose Mr. Kriens to deliver the official prefatory address to Holland.

CHRISTIAAN KRIENS, director of Station WTIC, Hartford, Conn.

Mr. Kriens came to radio after a musical career in Europe and America. He studied violin under Sarasate and Ysaye, and at the age of fourteen conducted a performance of the Amsterdam Symphony Orchestra. He has been first violinist with the Philadelphia, New York Philharmonic, New York Symphony and Metropolitan Opera orchestras. He is a prolific composer, his orchestral works having been played by symphonic organizations both here and abroad, while his songs have been featured on the programs of many singers and instrumentalists.

As musical director of Station WTIC, Hartford, Conn., Mr. Kriens is the conductor of one of the largest staff ensembles in radio.

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PRESS COMMENTS

DOROTHY CHAPMAN

Dorothy Chapman, soprano, recently appeared in Baltimore, Md., with the De Feo French-Italian Opera Company, singing Rosina in The Barber of Seville and the title role in Lucia. The Baltimore Evening Sun said of her in the Rossini opera: "Miss Chapman's voice proved to be one of the freshest in the company, with purity, fullness and a flexibility that enabled her to give effectiveness to her florid music." The Baltimore News: "The bright particular star was Dorothy Chapman, whose interpretation of the enamored Rosina was one of no little charm and artistry."

The News critic wrote of Miss Chapman's Lucia: "Dorothy Chapman turned with grace from the vivacity of Wednesday's Rosina to the title role of last evening, accomplishing the coloratura of Lucia with no little beauty of tone." The Sun: "Miss Chapman established herself in the grueling Mad Scene as one of the favorite younger singers of George De Feo's organization. Obviously thrilled, the audience gave her a tremendous salute, and persisted in applauding even after the house lights went up, and recalling her for one more bow." The Post: "Dorothy Chapman sang the title role and was very well received in it, especially after the Mad Scene. Her performance of this weird and frightfully difficult episode was highly commendable and showed skillful management of a voice of pronounced natural charm. Her trill was beautifully even, the chromatic scale passages were taken easily and her staccato notes were accurately struck, so to speak, in the middle and released without blurring."

Miss Chapman is an artist pupil of Edith W. Gaudenzi of New York.

JOSEF WISSOW

Josef Wissow's recent appearance in Philadelphia as soloist with the Pennsylvania Symphony Orchestra (Henry Hadley, conductor) in the Liszt Hungarian Fantasia, brought him warm commendation in the Philadelphia press. The Evening Bulletin said: "Mr. Wissow showed brilliant technical gifts, astounding power and the ability to make the music supernally interesting, as was demonstrated in Mr. Wissow's receiving seven calls back to the stage, so vociferous was the applause."

The Public Ledger: "The greatest success of the evening was scored by Mr. Wissow. He displayed the great technic necessary to play one of the most difficult of all numbers for piano solo and orchestra and gave a most brilliant performance. Mr. Wissow, however, made the Liszt composition more than a display of technical facility through an impeccable sense of rhythm, indispensable in all Hungarian music, and a feeling for gypsy music, of which few more excellent examples exist than this fantasia."

The Philadelphia Record: "Wissow gave it (the fantasia) a spirited rendition, musicianly in style and fluent in execution." The Philadelphia Inquirer: "The Hungarian Fantasia is ideally suited to Mr. Wissow's style, who played the work with full appreciation of its bravura brilliance, and resounding sententiousness of tone."

EDWARD JOHNSON

The Mail and Empire, Toronto, Can., said of Edward Johnson's recent recital in that city: "One of the most thrilling nights in concert experience. Edward Johnson was superb. That does not mean merely that Edward Johnson, the noted tenor, returned to Toronto for another good concert. It means that Edward Johnson surpassed himself as known to listeners at any previous time. To call the concert a triumph might give the wrong impression, for the enthusiasm had none of that superficial hysteria with which the public sometimes greets a famed artist. At the end of the first group the atmosphere was tense with joy; by the second there was clamor for encore. From an audience as dignified as ever collects for a concert, shouts burst forth. Mr. Johnson combined his known æsthetic taste and technical ability with a verve and romantic appeal greater than he had ever shown before. His voice was in finest fettle."

The Toronto Evening Telegram: "He sang gloriously. The freshness of early spring was in his matchless tones and the fervent glow of poetry never faded from his song whatever its mood." The Toronto Daily Star: "He displayed his rare technic with runs as limpid as a brook sung with lovely diction and clarity. He rose to all his deathless glow of passionate rhapsody."

HARRINGTON VAN HOESEN

Harrington van Hoesen, baritone, was heard in concert at the Mutual Auditorium, Newark, N. J., April 18, with his teacher, Frank La Forge, at the piano. The Newark Evening News said in part: "Enjoyment of the concert was heightened by the coöperation of Mr. van Hoesen, who made his local début on this occasion and so recommended himself by his voice and artistry that his reappearances in concert rooms hereabouts should be welcome. Always it is a pleasure to note such native talent as this young man possesses. He has a fresh, healthy and resonant voice backed by an intelligence in managing it and in adjusting its tones to the expression of differing moods and sentiments that makes listening to him an agreeable experience. Well placed, his tones are round, musical, warm and flexible. As regards mere voice he is admirably equipped. He also has an instinct for musical phrasing that, allied to his technical skill, temperamental resource and remarkably clean-cut enunciation of texts, enables him to convey effectively the feeling and charm in whatever lyric he essays."

HARRINGTON VAN HOESEN

JEANNE DUSSEAU

Jeanne Dusseau, Scotch-Canadian soprano recently made her first appearance in Milwaukee, Wis. The review of the Milwaukee Sentinel read in part: "Her voice, capable of every variety of color and nuance, was absolutely responsive, and in the difficult art of *mezzo-voce* singing it was like a lovely oboe. Depth and mellowness it possesses in abundance. Mme. Dusseau is one of those born singers who uses her exquisitely trained voice much as a painter uses the colors on his palette, and does it without any fuss or attitudinizing. Without the usual 'little book,' she sang her program and quantities of encores, entirely from memory and with the simplicity and lack of effort only possible to a great singer. If one be accused of falling into super-adjectives in describing one's impressions it is only because singers come and singers go, but only occasionally is there such a combination of voice, personality and great art, as is possessed by Jeanne Dusseau. It was no wonder that she created a sensation."

ROSE RICCIARDI

Rose Ricciardi won favorable comment in the New York press after her recent recital at Chalif Hall. The New York American said that she "entertained a friendly audience of good size," while the Mirror printed: "She has an easy, polished style of singing, and is thoroughly acquainted with the classics . . . A well-rounded program." The Herald Tribune: "The singer disclosed a fresh, agreeable voice, freely projected . . . Her interpretations were intelligently conceived and in good taste . . . A large, friendly audience attended." The Sun said in part: "As disclosed in Massenet and Godard numbers, Miss Ricciardi's voice is predominantly of lyric possibilities, bright and pliant in quality." The Staats Zeitung: "Nature has endowed her with a beautiful voice, especially noticeable in *mezza voce* effects; her interpretive talent is pronounced."

BARBARA LULL

One of the engagements of Barbara Lull's recent tour in Texas was an appearance in Galveston, March 16. The Galveston Daily News said of the violinist: "Revealing herself as an artist of superb talent, Barbara Lull, presented by the Galveston Musical Club at Scottish Rite Cathedral, captured the hearts as well as delighted the musical appreciation of her audience." The Galveston Tribune: "The visiting artist gave an exceptionally fine performance. Her perfect ease and charming manner added much to the audience's appreciation of the technical handling of her violin. She seemed not to be playing for the audience, but for the joy of creating beautiful music."

Miss Lull played in Houston on March 21. The Houston Chronicle report said in part: "Her performance has all the attributes of assured artistic success and she approaches the task with a confidence in her own gifts that is soon justified in the minds of her hearers. Miss Lull's bow is a long one and she finds ample space along its length for either the quick passion of the Tornado Murciano or for the delicate song of the Bach-Franko Arioso. In other words, her entire performance was one of praiseworthy intelligence, sensitiveness and beauty."

The Houston Post: "Miss Lull displayed a marvelous technic in her interpretation of the exquisite violin compositions included on the program. From the first note to the final encore, Miss Lull played with the perfection and feeling that has prompted her rise to the ranks of the world's foremost women violinists."

HELEN STOKES

Helen Stokes, soprano of Baltimore, Md., recently made her operatic début in the part of Siebel in Faust, with the De Feo French-Italian Opera Company in Baltimore. The Baltimore Evening Sun said: "Her voice was clear and true, and generally firm, and after the Flower Song in the third act, which is Siebel's principal aria, she was recalled from the wings several times to acknowledge the applause." The Baltimore News declared that she gave "an excellent account of herself before her fellow-citizens with Siebel's charming Pariate d'Amor aria, evoking several recalls, as well as with the spiritual quality of the prayer." The Post: "Storms of applause greeted Miss Stokes, who was making her first operatic appearance, I believe, and that without an orchestral rehearsal; her boy's costume was becoming, her acting natural and graceful and her singing of the big aria of the part, the Flower Song, would have done credit to a seasoned prima donna."

Miss Stokes was an artist pupil of the late George Castelle and is continuing her studies with his widow, Virginia Castelle.

EUGENIA BUXTON

Eugenia Buxton, artist-pupil of Alberto Jonás, recently gave a piano recital in the Three Arts Club, New York. Miss Buxton's playing is described by the magazine The Foreword: "The *pièce de résistance* was the Schumann Symphonic Etudes. This monumental work is a test, not only of the player's technical capacities, but also of the elasticity and fervor of emotional conception. Miss Buxton not only surmounted these difficulties easily, but played with breadth and solidity. Musicians can be grateful to her for the inclusion of the four rarely heard posthumous études. All the remaining numbers, by Bach, Chopin, Schubert, Stravinsky, as well as an interesting composition by Miss Buxton, were welcomed enthusiastically by the audience, and twice she responded to encores."

E. ROBERT SCHMITZ

The Tulsa (Okla.), Tribune's report of the recent appearance in that city of E. Robert Schmitz as soloist with the Tulsa Symphony Orchestra read in part: "It was in the Liszt E flat concerto for piano and orchestra that the music reached its highest plane, Schmitz executing his part with skill that was pyrotechnic in its brilliance and technical perfection. Later in a group alone the artist proved himself absolutely sympathetic to the rational artistry of Debussy, making his Engulfed Cathedral momentous in the night's program. Schmitz responded to insistent demands for encore with Chopin's Berceuse."

SYLVIA LENT

Following a recent appearance of Sylvia Lent in Washington, D. C., the Washington Post carried this item, under the heading "Sylvia Lent Is Termed Best Woman Violinist:" "Miss Sylvia Lent was introduced as the 'greatest woman violinist in the world' by Hans Kindler, director of the Washington Symphony Orchestra, when she appeared in a joint recital with LaSalle Spier, pianist and composer, at the Arts Club of Washington."

ELVIRA ROSINA GEIGER

An advance notice in the New York Daily News for one of the regular broadcasts of Elvira Rosina Geiger said: "Elvira Geiger, one of the most talented of radio concert pianists, plays another program over WPCH at 3 this afternoon. Tune her in . . . for real music."

(*Continued on page 29*)

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Paris Activities

(Continued from page 12)

et Galathee, La Chanson des Sables, by Tomasi, and two Negro Spirituals. Swing Low Sweet Chariot was her encore.

Sunday's program included the first Paris audition of another American work: S. O. S., by Robert Braine, in which the composer does his best to describe the sinking of a transatlantic liner. The finale, musicalizing the doomed liner as she plunges into the deep, is quite stunning. Mr. Sevitzky also interpreted Tschaikowsky's fifth symphony, Serenade Nocturne (Mozart), Variations on a Haydn Theme (Brahms), Suite in F (Roussel) and concerto for piano and orchestra, (Rimsky-Korsakoff) in which Léonce Petitot was the applauded soloist.

OLD CHARMER

Planquette's Cloches de Corneville, or Chimes of Normandy, as it is known to English speaking audiences, has been remounted at the Porte St. Martin Theatre. Charmer of our grandfathers, this dainty operetta would seem to be in a fair way to get even us moderns to humming and whistling its graceful tunes. What a joy to hear fresh, unaffected melody again. The opening night, a brilliantly successful affair, a smart Parisian audience was on hand and the way the crowd responded to Planquette's jingles was enlivening. It is the kind of musical entertainment people want in hectic times, and any composer who would have sense enough to realize the fact, would not only make audiences happy, but would also be in a fair way to gather a nice pile of shekels.

Maurice Lehmann, director of the Porte St. Martin Theatre, had evidently spared neither time nor money to make the tintinabulation of the Bells effective. The staging and costumes were bright and harmonious and Nadia-Dauty, Andrée Vauron, André Baugé, Robert Casa, Jean Perier and André Noël were effective in the principal roles.

Eight Polonaises, by Schumann, were recently discovered by the librarian of the Société des Amis de la Musique at Vienna. The dances were written in 1828 and had their first audition over the radio at Koenigswusterhausen in February.

Franz Lehar, popular Viennese composer, has been decorated Commander of the Legion of Honor by the French Government.

Gabrile Boissy, director-in-chief of Comoedia, and Paris dramatic critic, was seriously injured in an automobile accident in Geneva. M. Boissy was en route to Athens with several friends. He was immediately taken to a nearby hospital where he is recovering.

William Martin, American tenor, sang the title role of Joseph, by Méhul, at the Strasbourg Opera recently.

A new society, Quintette à vent Paul Rémond, a group of wind instrumentalists composed of MM. Rémond, Grugeon, Fossier, Lecomte and Deliot, has been formed in Paris. Performance of modern music is their object.

IRVING SCHWERKÉ

Musicales

(Continued from page 21)

Huit was an admirable accompanist for all four artists.

The second half of the program was given over to a performance of The Morning of the Year, a song cycle for four solo voices by Charles Wakefield Cadman; words selected from the works of modern poets by Nelle Richmond Eberhart.

The audience was so numerous that the anteroom had to be requisitioned for the overflow from the hall. The applause throughout the musicale was spontaneous and prolonged.

M. S.

* * *

Mrs. Clarence Dickinson Lectures

Mrs. Clarence Dickinson, continuing the series of monthly programs sponsored by the American Guild of Organists, gave an hour's talk on Music and Architecture at St. Thomas' parish house, New York, April 24. Grace L. Darnell of the public meetings committee introduced the speaker, whose talk largely dealt with European cathedrals accompanied by analogous music of the period. Mrs. Dickinson spoke of St. Francis of Assisi, Mr. Haugh singing one of the Plainsongs of that century. The Dark Ages were illustrated by Dr. Dickinson, who played characteristic, austere music. The Romanesque and Norman types of architecture were next treated, with colored slides of the cathedrals of Worms, Canterbury and York; then the lighter, more graceful style exemplified by Rheims, Cologne, Notre Dame. The illustrative music was of the Tudor English period. Next came the breadth illustrated by the Basilica of Rome, with appropriate music echoing the change wrought by the Renaissance, with examples by Palestrina. Eloquence, humor and grace characterized Mrs. Dickinson's talk, and at the close Miss Darnell read a poem dedicated to her.

F. W. R.

* * *

Anna Addison Moody Entertains for Mrs. Beach

Anna Addison Moody, the poet (Mrs. John Moody), recently entertained at her New York home in honor of Mrs. H. H. A. Beach. A musical program was given by the guest of honor, assisted by Ruth Shaffner, soprano and Ruth Kemper, violinist. Miss Shaffner was heard in German numbers comprising Von Ewige Liebe (Brahms), Hat Sich die Liebe Berührt (Marx), and Cecilae (Strauss). Later she returned to sing a group with Mrs. Beach at the piano, two of the songs being the composer's settings of poems by the hostess, May Flowers and Fire and Flame, both of recent release. Mrs. Beach and Miss Kemper were heard in the former's violin sonata, a work of great beauty. Mrs. Beach's The Rendezvous, for soprano, with violin, met with such success that it had to be repeated.

Miss Shaffner's interpretations of Beach songs are familiar features of the New York season, and she projected them with her accustomed tonal and expressive finesse. Mrs. Beach played miscellaneous piano numbers, including two of her own. Among those present were Mr. and Mrs. Edwin Hughes, Mr. and Mrs. A. Walter Kramer, Mr. and Mrs. Victor Harris, Mr. and Mrs. Albert Stoessel, Mrs. G. Schirmer, Mrs. Eugene Savidge, Mr. and Mrs. William Wise (Jessie Moore Wise), Mr. and Mrs. Philip Good, David McK. Williams, Vernon de Tar, Robert Mann and Ernest Appleby.

P.

* * *

Dr. Carl in Springtide Organ Recital

A spring-tide organ recital was given by Dr. William C. Carl in the First Presbyterian Church on May 1, under the auspices of the American Guild of Organists' Relief Committee. Ruth Shaffner, soprano soloist of St. Bartholomew's Church, was the assisting artist in three vocal numbers.

The program was arranged by Dr. Carl with due regard for contrast and variety. Works in larger form such as the allegro from Handel's D minor organ concerto, the fifth organ sonata of Guilmant, Bach's Toccata and Fugue in D minor and a Toccata in A major by Georges MacMaster (the last dedicated to the performer) were interspersed with pleasing *genre* numbers. A seasonal note appeared in the inclusion of Harry Rowe Shelley's Spring Song and Felix Borowski's Chanson de Mai, and there were in addition works by du Mage, Reger and Bonnet.

Dr. Carl's ability to secure rich variety of expression through a wide range of dynamics in his playing was illustrated throughout the recital, from the majestic fortes of the Bach toccata to the pianissimo lyricism of the Borowski number, the echo effects in the Handel work being especially delightful. Miss Shaffner sang with rich voice and expressive interpretation the Mozart Alleluia, Ye Who Have Yearned Alone by Tschaikowsky, and Mrs. H. H. A. Beach's setting of Browning's The Year's at the Spring. The audience was one of good size and showed evident absorption in the music.

R. K.

* * *

Van Vliet at The Barbizon

Cornelius van Vliet, cellist and former first desk player of the New York Philharmonic, gave a recital at The Barbizon. He was assisted by Josef Adler, pianist. A program of unhackneyed and interesting content regaled an audience which crowded the concert hall. The most substantial musical fare consisted of Beethoven's twelve variations on a theme from Handel's Judas Maccabaeus, the one known as See, the Conquering Hero Comes. This was announced as the first New York performance of the work. There were also sonatas by Zoltán Kodály and Breval and a suite by Voormolen. The two artists formed a combination of balance and smooth coördination. Their joint tone mirrored with equal sensitiveness the nobility of the Beethoven score, the atmospheric charm of Kodály and the sparkling sequence of the Breval measures. The audience was cordially appreciative of both performers.

M. L. S.

London Recitals

(Continued from page 5)

were the young American, Clifford Herzer, and Harold Samuel, who started his centenary series of eight Brahms concerts in the company of Isodle Menges and Ivor James. This series will be reviewed in a later epistle. As for Mr. Herzer, he displayed a promising degree of technical ability, giving his best in Chopin and an exciting performance of Liszt's Mephisto Waltz. He is strong on tone and evidently means to go for the Big Thing.

THE LEFT WING ACTIVE

Contemporary music continues to be served nobly by the Left Wing stalwarts of the B. B. C. The newest feature in their sixth concert was Ernst Krenek's song cycle Durch die Nacht, for soprano and small orchestra, written in 1931, and excellently performed on this occasion by Hedda Kux, with Anton Webern of Vienna as conductor. This is one of the most serious and convincing of Krenek's works, and it is something that the word beautiful could be applied to without incurring the wrath of the anti-modernists. Alban Berg's chamber concerto for violin, piano and thirteen instruments, written in 1924, was played by Rudolf Kolisch, viola, and Eduard Steuermann, piano, the virtuosos of the Schönberg circle; and two movements from the same composer's Lyric Suite (originally for string quartet) showed that the transcription for string orchestra is more effective than the original.

PROPAGANDIZING HUGO WOLF

Recent song recitalists have been going strong on Hugo Wolf, who is still being eminently championed by some circles as the world's greatest Lieder writer, towering above Schubert, Schumann and Brahms. To be a first-class Wolfer or Wolverine in London spells immediate success. Recently we have heard Gerhart Hüsch from Berlin, reported to be a Class A Liederist (yet to be heard by this reviewer) and Alexandra Trianti, who gave us a whole evening of Wolf, including the Mignon (Goethe), the Spanish and Italian Song books and some Mörike selections. Miss Trianti, of Greek origin, has successfully wormed her way into the German idiom, and thanks to a rich and glowing voice, she is now one of the most agreeable Lieder singers one can listen to. Wolf is exactly in her line, and if anyone can do him justice, she can. But, luckily for her, she also sings Schubert, Schumann and all the rest.

THE SNOW MAIDEN MELTS—HER AUDIENCE

While waiting for the main events in opera, namely, Covent Garden, London's lyric battalions have been going to Sadlers Wells Theatre to hear, among other things, Rimsky-Korsakoff's Snow Maiden (Snégourotchka), not previously produced in this country. Charming and colorful as these Russian fairy tale operas are, this one is no Golden Cockerel, and it is very long. By the time the Snow Maiden consented to be melted by the rising sun, the spectators half expected to see the sun rise outside the theatre.

Nevertheless, we may be in for a Russian epidemic (notwithstanding the political situation), and with Sir Thomas Beecham as prospective opera dictator the dangers of such a development are not to be overlooked. Olive Dyer, a young English soprano, before submitting to the melting process, melted the hearts of all and sundry in the audience; and Lawrence Collingwood, once a *protégé* of Albert Coates in Russia, was a conductor to be credited with authenticity.

The ballet of the Sadlers Wells Company, by the way, is quite Russian in its tendencies, and a recent performance with Lydia Lopokova as the featured artist almost made one think the days of Diaghileff were back. The composers, however, were English (Purcell) and French (Delibes).

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Press Comments

(Continued from page 27)

GRETE STUECKGOLD

A recent issue of the New York Evening Post carries an article by Oscar Thompson on notable song programs of the winter. The illustration accompanying the text is a large photograph of Grete Stueckgold, with the caption "Grete Stueckgold, of the opera, outstanding among recitalists of the season." Mr. Thompson speaks of Mme. Stueckgold's work following a passage in which he refers to the German Lieder as the richest store from which the song recitalist can draw.

GRETE STUECKGOLD

"In looking back over the song recitals of the season, it is incumbent, therefore, to consider as first and foremost those whose programs had the musical substance of the standard Lieder. The surprise, even the sensation, of the song-recital year was the several-times postponed first recital of Grete Stueckgold, the English-born German soprano of the Metropolitan. The surprise had to do first with the restoration of a beautiful voice that had yielded plain signs of damage and deterioration in recent seasons at the opera. Secondly, those who thought they knew the singer well were unprepared for the skill with which she projected the moods of a very well chosen program. That this was no flash in the pan Mme. Stueckgold proved at her second recital. Moreover, her appearances at the opera were further corroboratory of the restored voice. It will scarcely be contended that the soprano's good looks and charm of manner were a handicap. Nor will we go so far as to say that her interpretations were always notable for depth. But the singing was so good and so musical as to cause this to be one of the memorable disclosures of the season."

ROLF GERARD

Rolf Gerard, tenor, recently concluded a series of appearances in Baltimore, Md., with the De Feo French-Italian Opera Company. After the performance of Rigoletto, the Baltimore Sun said: "Rolf Gerard as the Duke made a particular impression in the second and third acts, and also scored with La donna e mobile. His voice was soft and smooth, and adequate in volume. He, like Gilda, sang with ease and showed familiarity with stage routine." The same paper, following the presentation of Faust, carried: "Mr. Gerard's voice was generally less robust than on Monday, but the tones were true and soft and a good-sized audience applauded heartily the steady succession of popular arias." An excerpt from the Baltimore News review of Carmen is given: "Rolf Gerard did his best singing of the evening with Don José's dramatic scene in the fourth act, revealing unsuspected emotional force and tonal volume, though his interpretation throughout was consistent and convincing."

MARIA KURENKO

Maria Kurenko's recent extensive tour of America included among engagements in the Southwest, one in Phoenix, Ariz. The Phoenix Gazette said: "Mme. Kurenko is a singer who is possessed not only of natural vocal material of a high order, a fluent technic of unusually rapid pulse, but is also an interpretative artist of deep sincerity. Not the least of her attractions is an easy graciousness in communication with her auditors which makes itself felt at the first entrance." The Albuquerque (N. M.) Journal critic wrote: "A highly appreciative audience heartily applauded the Russian coloratura soprano, the most sophisticated artist who has appeared in concert here this season. This Russian singer, who thrilled the revolutionists in the Moscow opera house in the early days after the uprising, has the power to capture her listeners with a beautiful flute-like, clear ringing soprano. Her every pose accentuated by a true and natural art, was a study."

Halifax, N. S., heard Mme. Kurenko early in April. An excerpt from the review in the Halifax Daily Star indicates the general tenor of the article: "Her artistry, feeling and beautiful tones were unforgettable." The Halifax Mail: "She is supremely mistress of a vocal organ of rare distinction, utterly flexible, pouring forth its melody with the spontaneity of a lark, but the soul of a woman of high intelligence. It was a triumphal evening for Kurenko—who, it may be said, adds to her vocal gift the gift of a particularly winning personality." The Halifax Chronicle: "Music-lovers showed enthusiastic delight with the singer, whose voice was brilliant and colorful." The Halifax Herald: "Mme. Maria Kurenko completely captured the largest audience which has ever been present at any of the concerts."

The Charlottetown, Can., recital of a few days later brought further praise in the local press: "It may be said of Mme. Kurenko that her vocal technic is faultless. Her voice, too, is very pure and clear throughout its whole range, and her tone color is remarkably pleasing."

ELEANOR STEELE AND HALL CLOVIS

Eleanor Steele, soprano and Hall Clovis, tenor, gave a joint recital in Fredericksburg, Va., April 21. Arthur Rosenstein was at the piano. A report in one of the local newspapers said in part: "The general impression made by the singers and their accompanist was most pleasing and satisfying to their hearers, whose approbative applause frequently reached the point of enthusiastic ovation.

"Miss Steele has a voice of splendid quality, good carrying power and ample range. At the beginning of the program, possibly one might have been led to believe it lacked something of warmth in its timbre, but with the very fine song of J. Marx (her third number) the singer seemed *en rapport*, and gave to it an opulence of tone and spiritual insight which prevailed generally throughout the remainder of her numbers.

"Mr. Clovis displayed a tenor voice of pleasing lyric tone and he sang with uniform suavity throughout. One of the high points of the evening consisted of the manner in which he dignified the popular Sylvia, which he used as an encore to his second song group. It was a thing of rare beauty."

HART HOUSE STRING QUARTET

The Hart House String Quartet recently appeared in Buffalo, N. Y., at the home of Mr. and Mrs. Chauncey J. Hamlin. They played Brahms and Mendelssohn quartets and the Elgar piano quintet, A minor, op. 84, with Frances Adaskin assisting. The Buffalo News said in part: "The musicians began with the Mendelssohn; music smiling with good cheer, pulsating with spirit. Their performance amounted to no inconsiderable achievement as a faithful delivery of the composer's message. The Hart House players succeed especially in communicating the vitality and energy inherent in the music they play, and one of their happy faculties is their discrimination in the adoption of tempo."

LEON CARSON

Leon Carson recently was tenor soloist at the Open Club Day given by the Glee Club of the Westchester Woman's Club. The Mount Vernon (N. Y.) Daily Argus reviewed his part of the progam: "Leon Carson, New York City tenor, guest artist, began his group of songs with an aria from Handel's opera Sosarms, J'ai Pleure en Reve by Georges Hue and Wie Sollten Wir Geheim Sie Halten? by Richard Strauss. Mr. Carson's well trained voice is of beautiful quality and his enunciation clear. His voice is powerful, yet he gains a sweetness of tone especially apparent in the high notes. His selections in other groups were especially suited to his voice, and accompaniments by Vera J. Kerrigan were exceptional."

ALMA MICHELINI

Alma Michelini appeared in Philadelphia with the Puccini Educational Grand Opera Company. Her success may be gauged by the following excerpt from the Philadelphia Public Ledger of April 21: "The evening opened auspiciously with an unusually fine performance of Mascagni's prize opera. Outstanding was the work of Alma Michelini as Santuzza. Her fine vocal work was surpassed only by a histrionic conception of the role and a smoothness of execution rarely seen."

EDWIN ORLANDO SWAIN

The critic of the Providence (R. I.) Journal wrote of the recent appearance of Edwin Orlando Swain with the Chaminade Club of that city: "He paints with a fine brush, does not force his tones beyond their natural dynamic range and depends upon delicacy of expression rather than strongly contrasting amplitudes for his artistic effects. He delighted his large audience and obliged with extra songs after each group."

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NEW PUBLICATIONS

BOOK

REVIEWED BY LEONARD LIEBLING

The Chamber Music of Brahms, by Daniel Gregory Mason.

At this moment all the world is engaged in paying extraordinary honors to the memory and genius of Johannes Brahms, and therefore the new volume by Mr. Mason comes as an especially fitting contribution to the most important of the celebratory observances. While concerts are a momentary reminder, a book like Mr. Mason's forms a tribute which endures into the years.

He dedicates his volume to Gustav Oberlander, and adds: "This book is made possible through the Oberlander Trust, endowed by him to develop friendly understanding between America and the German culture of which Brahms is so fine a flower."

In his preface the author remarks that his opus is, so far as he knows, "the only one devoted entirely to the analytical study of all Brahms' chamber music works"; and he credits the Musical Courier and other publications with extending permission to reprint some of the material he wrote for them originally.

The book divides itself into four parts, Youth, Young Manhood, Mastership, and The Last Years. There are four illustrations, Brahms in 1895; facsimile of the first page of the manuscript of the C minor quartet; ditto, a page of sketches for the F minor clarinet sonata; ditto, first page of the manuscript of the clarinet quintet.

Chapter I starts off with the information that, "It is one of the ironies of musical history that the first work in Brahms' great series of twenty-four masterpieces of chamber music—the trio in B major, opus 8—should have come to its first performance, not in his native land, not even in Europe, but in our own then musically benighted America. The date was Tuesday, November 27, 1855. The place was Dodsworth's Hall, New York, on Broadway, opposite Eleventh Street and one door above Grace Church. The players were Theodore Thomas, violin, then only twenty years old, Carl Bergmann, cello and William Mason, piano, a young man of twenty-six." The second hearing of the work was at Breslau, three weeks after the New York première. In the famous Kalbeck biography of Brahms, the "very first public performance" is erroneously credited to the German city.

Chapter II deals with the B flat sextet, and points out the fact that "it is far from being as personal to Brahms as some of his later works"; and Mr. Mason also shows in it the distinct influences of Haydn, Schubert, and Beethoven; and Brahms' beginnings as a master of the Variation form.

In Chapter III, the G minor piano quartet is treated exhaustively, that work in which "the melodies tumble over one another's heels, spring out of each other as they run." The author says: "Considering the constant variety and felicity of the sound, it is puzzling how the notion 'Brahms does not sound,' ever got about."

The next chapter handles the A major piano quartet, op. 26, which Mr. Mason finds best in its first two movements, and even refers boldly to the finale, as *langweilich* (boresome).

The great piano quintet in F minor, op. 34, gets its full due in Chapter IV, with a complete *résumé* of Brahms' marvelous gifts in melody, counterpoint, and rhythm.

In the G major sextet, op. 36, (Chapter VI) we are introduced to "a new departure, the opening of a new vein." Attention is called anew to Brahms' superb fecundity and facility as a variationist.

The E minor cello sonata, op. 38; the trio for violin, horn, and piano, op. 40; the C minor quartet, op. 51, No. 1; the A minor quartet, op. 51, No. 2; the C minor piano quartet, op. 60; the B flat quartet, op. 67; all those make up the material for the chapters from VII to XII.

The Mastership section opens (Chapter XIII) with an analysis of the violin sonata, G major, op. 78; then follow the C major trio, op. 87; the viola quintet in F, op. 88; the F major cello sonata, op. 99; the violin sonata in A major, op. 100 (with the Meistersinger opening—the Prize Song reminiscence) as Chapters XIV to XVII. Mr. Mason properly chides those who see "plagiarism" in the four notes of Wagnerian resemblance, and adds: "Within twenty measures the motive becomes so completely Brahmsian that the Prize Song is quite forgotten by all who listen for music rather than in order to display their own cleverness in discovering insignificant tags."

The rest of the chapters—there are twenty-four in all—handle separately the trio in C minor, op. 101; violin sonata, D minor, op. 108; viola quintet, G major, op. 111; clarinet trio, op. 114; clarinet quintet, op. 115; clarinet sonata, F minor, op. 120, No. 1; clarinet sonata, E flat, op. 120.

A conclusion sums up the entire material presented, and to appreciate the author's desire not to write a rhapsodical work of adoration but a just estimate of the master's creations, one need only read this sentence: "Brahms' music is by no means faultless, it is far from perfect—it is too human for that." Then Mr. Mason traces the great man's growth from the "turgidity and confusion of the early version of the trio, op. 8," to the serene and towering examples that belong to his later periods.

I have advisedly refrained from quoting copiously, though the temptation to do so presented itself constantly in the 270 pages of the Mason book, which is enriched with many citations of musical text.

His deep knowledge as a musician and long experience as a teacher, enable Mr. Mason to combine power of analysis with succinctness of expression. The style of writing is personal and free from pedantry. There are intentionally few biographical touches, but enough narrations of anecdote to enliven the purely technical explanations.

Altogether, this is a book of arresting content and decided value to those students, professionals, and music-lovers anxious to know more about Brahms' chamber music than may be gleaned by merely listening to its performances. (The Macmillan Company, New York.)

Reviewed by R. M. Knerr

For Chorus

Rounds and Canons by Haydn, First Set, edited by W. Gillies Whittaker.

Following its previous issues of rounds and canons by Mozart, Schubert and Beethoven, Oxford has put out the first volume of a Haydn collection, containing fifty-six works in this form. The texts are not all translations of the original, but in some cases are adaptations in English, made by Albert G. Latham. Some of the rounds have been previously published, by Breitkopf & Härtel and others; some are here offered for the first time. Haydn's tempi and expression marks are given in square brackets, while the present editors have added their own. Many of the numbers have been transposed, and all are arranged according to compass of voices. An attractive and tempting rarity for the choral conductor given to venturing into unusual fields. (Oxford University Press, London; sole agents in U. S. A., Carl Fischer, Inc., New York.)

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SCENE FROM CIMAROSA'S COMIC OPERA, THE SECRET MARRIAGE,
recently presented by the Juilliard Opera School in the Library of Congress in Washington, D. C., and in New York at the Juilliard Concert Hall. The principals in the picture are Ruthe Huddle as Elisetta, Josephine Antoine as Carolina and Marion Selee as Fidalma. (Harris & Ewing photo.)

JEROME RAPPAPORT,
pianist, appeared as soloist in the Beethoven C minor concerto at the opening orchestral concert of the Juilliard Musical Foundation Graduate School this past season. (Photo by Apeda.)

VIRGINIA MORGAN and J. SPAANDERMAN
on the steps of the Casino at Cannes. Miss Morgan, harpist of Le Trio Morgan, recently made a solo appearance with the Cannes Symphony Orchestra, under the baton of Mr. Spaanderman, playing Ravel's Introduction and Allegro. This was her début with orchestra.

PIERRE MONTEUX (right) and LEON DELORT,
his manager, on board ship for Oslo where the former conducted recently.

EIDÉ NORÉNA,
soprano, who made her début with the Metropolitan Opera Company this season, posing for Brunjulf Strandenes, Norwegian artist, now living in New York. (Photo by Vang Studio.)

JACQUELINE SALOMONS,
young French violinist, on board the SS. Champlain, returning from her American concert season. During the voyage Miss Salomons appeared in joint recital with George Copeland.

THE RUSSIAN SYMPHONIC CHOIR,
on its recent tour to Havana, becomes convivial in the private studio of Senor Bacardi, who entertained the entire group.

HARRY ZELZER,
promoter of operatic concerts in Chicago.

ETHEL PYNE,
soprano, recently held a private showing of oil and water color paintings by her late father, Otto Gaertner, at her New York home. Mr. Gaertner was the son of Eduard Gaertner, whose paintings are in important museums of Europe and who was court artist for Friedrich Wilhelm the Fourth.

(See Inside Front Cover for Additional News Pictures)

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